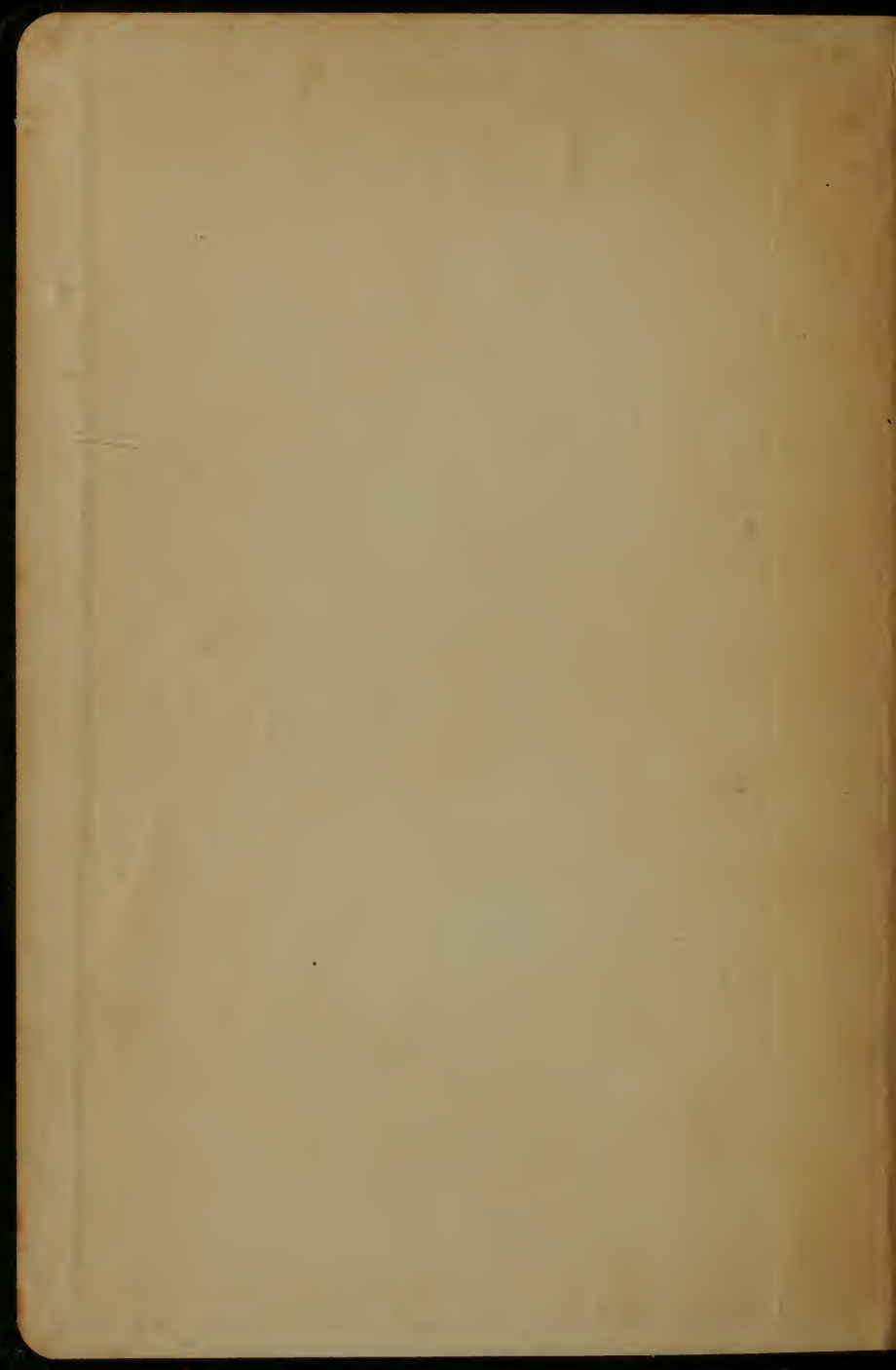

Guide through the
Old Pinakothek of Munich
by J. Kanoldt



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1050. Raphael

The Madonna Tempi

Phot. F. Bruckmann A.-G., München

GUIDE THROUGH _____
THE OLD PINAKOTHEK
_____ OF MUNICH

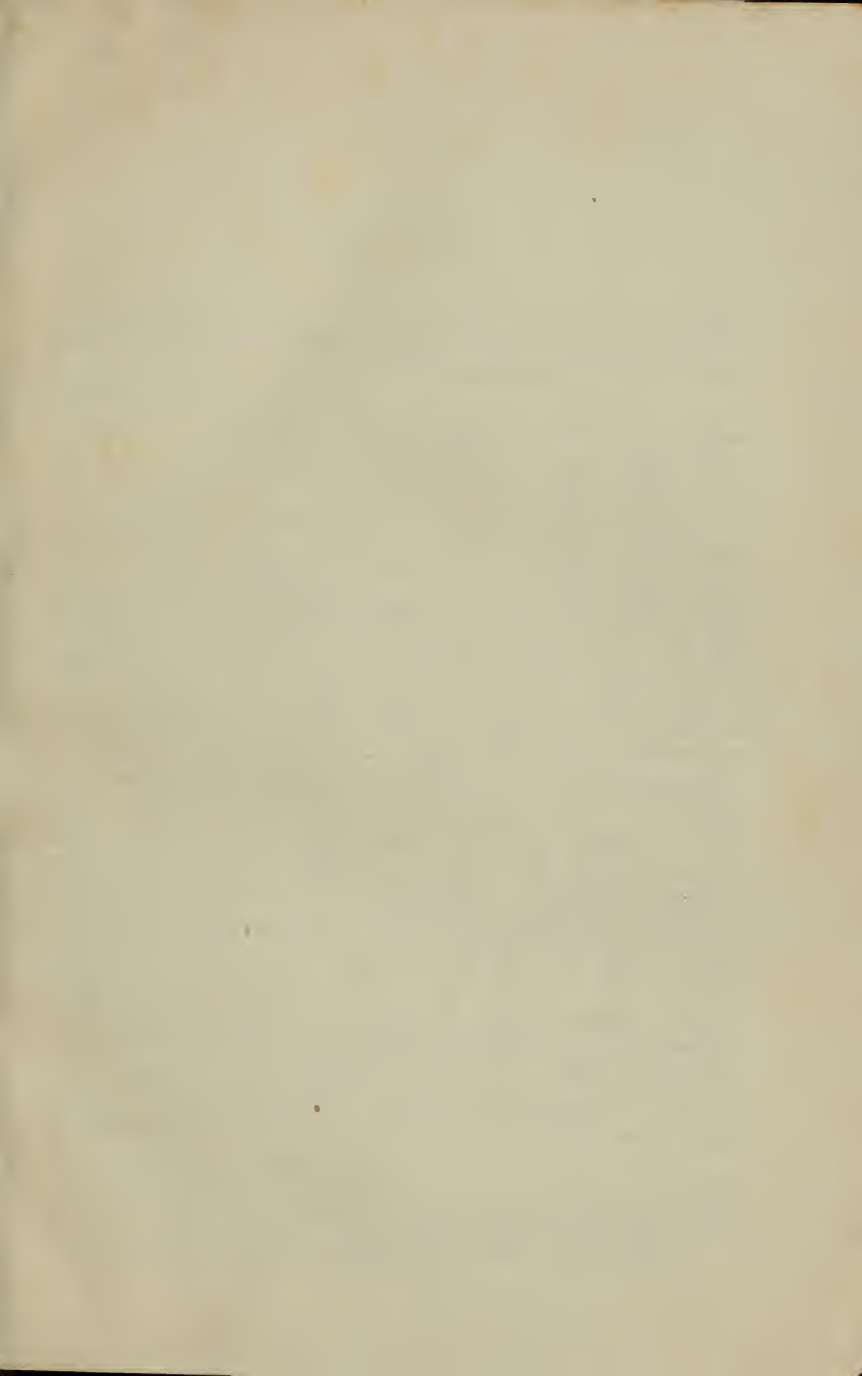
compiled by
Johanna Kanoldt

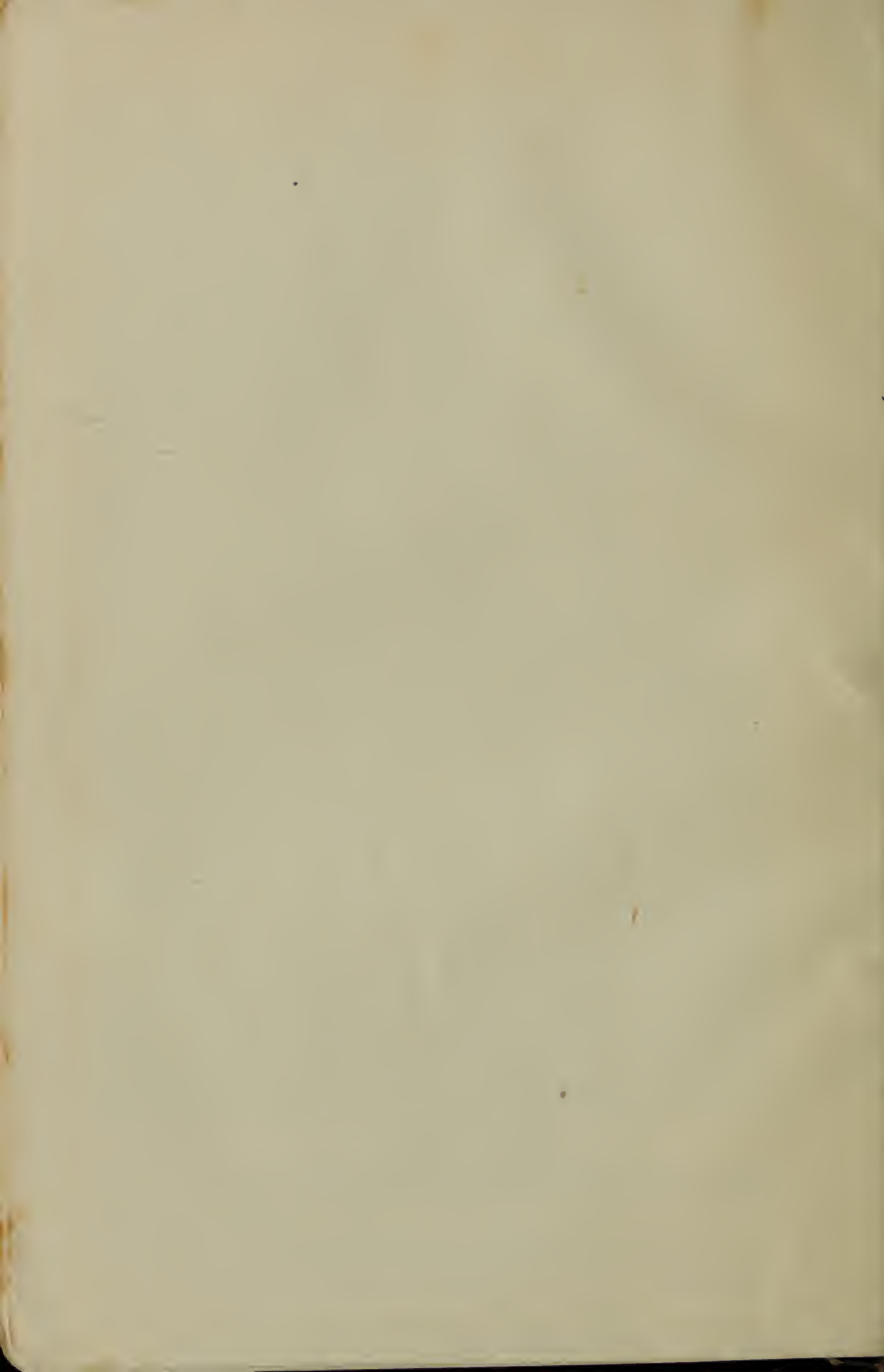
translated from the German by
Clara Hellwig

With 24 illustrations

Munich 1910
English and American Book Store
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PREFACE

The publication of a new "Guide" seems to be desirable and especially warranted by the late rearrangement of the pictures in the Old Pinakothek by the present Director, Herr von Tschudi.

The aim of this work is twofold: to make it concise and practical — a guide-book for the travelling public, one which, without the least trouble or loss of time, may be consulted in regard to any one particular picture or master. This is one feature in which I have kept sight, and for the realisation of which no pains have been spared, even the popular pocket size being chosen and the familiar Baedeker "star-system" adopted. — On the other hand it was to be a "serious" work based on the most accurate and most recent research with only the first authorities on each subject quoted. The result is an amount of information, which will, as a reference-book satisfy the student interested in a closer acquaintance with not only the paintings but also the artists, their characteristic traits, and with the history of the development of the different schools. Still certain restrictions have been observed in this also, as only the Schools of Masters represented at the Old Pinakothek could be considered. Thus no complete history of art is here attempted.

The method followed in this "Guide" has been to add to the understanding of individual works of art by means of the historical and æsthetic analysis. Each prominent master is distinguished by a closer appreciation of his art and personality, whereas with masters of less merit only their specialty is mentioned.

The same system is applied to the pictures as well: the best works are treated at length, the insignificant ones more shortly often the title alone being mentioned.

Wherever the essential characteristics are exhaustively presented in the general account of the master's art, an appreciation of the single achievements becomes superfluous. Again, when an artist is but inadequately represented I have refrained from a detailed biography. The German and Dutch schools, and single artists like Rubens, Van Dyck, Murillo and others of whom the Old Pinakothek can boast of representative collections, were specially emphasized.

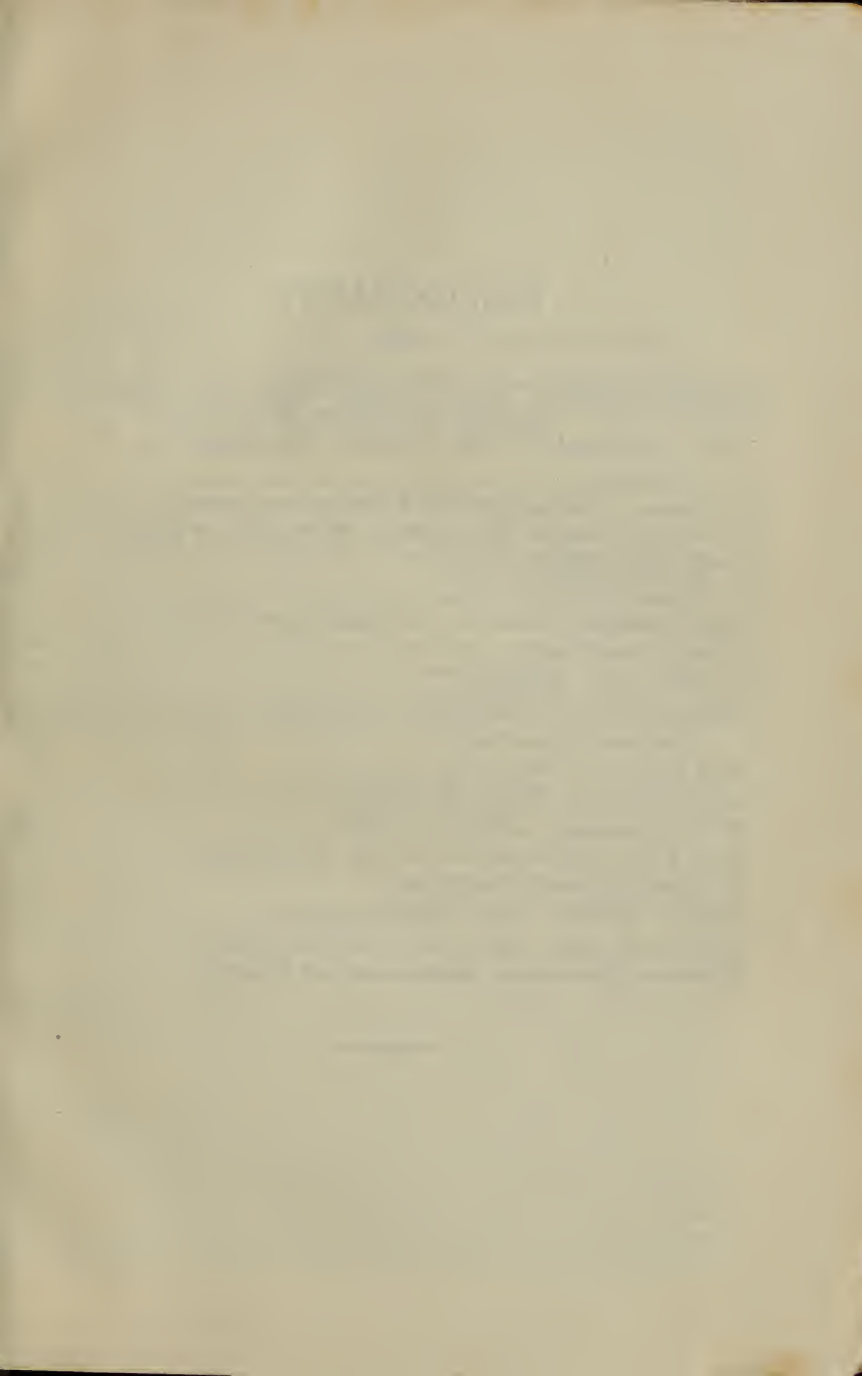
Questions of scientific doubt have been carefully avoided; only where the quality of the production is low, have I felt justified in mentioning the doubtful authorship. Likewise every detail unnecessary for the understanding of a painting, such as the exact measurements and the former ownership has been eliminated. I have also omitted a detailed description of each figure and episode. — As it might be of interest to many, a complete list of the saints and their symbols occurring in the pictures has been added for reference.

The illustrations, necessarily restricted in number, reproduce the finest and most interesting pictures contained in the Old Pinakothek.

I take great pleasure in expressing my indebtedness to competent friends who kindly assisted me in making a proper selection among the many authors, who had to be considered. When, however, unable to obtain the required information from standard authorities, then I have stated the opinions of those art-critics personally known to me, and also my own. — I wish especially to acknowledge the conscientious and able work of Clara Hellwig who spared no effort to make the translation faithful to the original and to express it in readable English. — I am happy to offer this book to the English speaking people, with whom, through the medium of personal friends, I have been brought into close contact.

Johanna Kanoldt

Munich, June 1910.



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Woltmann-Wörmann: "Geschichte der Malerei."
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HISTORY OF THE OLD PINAKOTHEK, BASED ON THE INTRODUCTION TO THE OFFICIAL CATALOGUE OF THE ROYAL OLD PINAKOTHEK BY DR. FRANZ VON REBER.

When we consider the development of the history of Art in Bavaria at the time of the middle ages, we find that she had remained far behind Saxony and the Rhenish provinces. In the free imperial cities, like Augsburg, Nuremberg and Ulm, and the seats of the ecclesiastical princes, such as Würzburg and Bamberg, there were evidences of a vigorous interest in art at a time, when in Munich, the capital, there were even no important buildings. The Frauenkirche was not rebuilt until between the years 1468 and 1488. There were to be found no friends nor patrons of art in any of its branches. The only centre near Munich worth mentioning was the monastery of Tegernsee where the art-loving friars were busy at work.

In spite of all this, it was to fall to the destiny of a Bavarian prince to become the *first* royal patron of the brothers Van Eyck. This was Johann of Bavaria, later Count of Luxemburg, Brabant and Holland, a grand-son of the Emperor Ludwig. He became Bishop of Liège at the early age of seventeen. In 1422 he called Jan van Eyck as Court-Painter to the Hague, his seat of residence.

Next after him to encourage Art was Duke Wilhelm IV (d. in 1550). He patronized artists from Nuremberg, Augsburg and Regensburg; among others Altdorfer, Feselen, Beham and Burgkmair. In this he was followed by Albrecht V (1550—1579), who laid the foundation of a collection of paintings and who was, besides, extremely fond of art-objects, antiquities and especially, of curios. He had good taste and acquired for the royal treasury valuable specimens of such high artistic worth that it still stands among the best in the world.

As to the paintings, there were in his collection but a few dozen of any value; among them Dürer's "Lucretia", Holbein's "Bryan Tuke", and others. The pious Duke Wilhelm V did not have the means, during his reign (1579—1597) to increase the collection. He spent most of the money at his command

on buildings, for the main part of an ecclesiastical character. His interest in painting was confined to the decoration of churches and to the illuminating of church-books. When the Diet, for want of money, wished to sell his predecessor Albrecht's collection, he did not grant the request, but pledged himself, however, not to acquire any more new paintings.

His son, Maximilian I, Elector of Bavaria, a man of fine intellect and great energy, devoted himself chiefly to collecting Dürer's principal works. He acquired the "Paumgartner altar-piece" and the "Four Apostles", and, besides, he bought the first half of the Emperor Maximilian's prayer-book. Ferdinand Maria (1651—1679), under the influence of his Italian wife, Henrietta of Savoy, added principally works of the late Italian Eclectics. Under Max Emanuel (1679—1726) the collection was so enriched that it became one of the first in Europe. Owing to his relations with many of the courts of Europe, but mainly to his position as Stattholder of the Netherlands, he succeeded in laying the foundation of the Rubens collection and, moreover, he acquired splendid examples by Van Dyck and other Flemish masters, as well as Murillo's "Boys, throwing Dice".

In 1761 the inventory showed as many as 1016 paintings. This number was not increased by Carl Albert (1726—1745), nor by Max Joseph III (1745—1777). Owing to the dying-out of the Bavarian line of the Wittelsbach family, Karl Theodor, the chief heir to the Palatinate, mounted the throne. At the close of his life he brought his collection over from Mannheim. This meant an increase of 758 pictures, principally consisting of Dutch masters; among them Rembrandt's "Holy Family" and "Isaac's Sacrifice", many Brouwers, Dous, Ostades and Mieris. To these was added the collection of the Heidelberg Gallery, founded by Karl Philip of Pfalz-Neuburg. Yet another collection from the Palatinate was transferred from Zweibrücken to Munich by Max Joseph in 1799, after the death of Karl Theodor. This added 964 pictures, the French masters, such as Claude Lorrain, Chardin, Boucher, Greuze, Poussin and others outnumbering the German. Soon after these pictures had been inadequately placed in the Hofgarten Gallery (where now is situated the Museum of plaster-casts), the Palace, the castles of Schleissheim, and Nymphenburg, near Munich, new treasures were added, owing to the secularization in 1803 of the ecclesiastical estates in Bavaria and the Tyrol which, at that time, was Bavarian territory. Especially important for the study of the old German schools were the paintings furnished by Kempten, Ottobeuren, Tegernsee, Kaisheim and Ulm. Besides these, there were added some very valuable Italian pictures and also canvases from the various churches and the archiepiscopal galleries in Würzburg and Bamberg.

With the exception of a few unimportant acquisitions from the imperial free cities and a few castles, there were no new pictures added till 1805, when, on Dec. 31st, the last day of his reign as Elector, Max Joseph gave the order to remove the Düsseldorf Gallery to Munich. This was by far the most important acquisition, as that collection, although numbering only 358 paintings, may truly be said to have been composed of gems. Through the Count Palatine Philip Ludwig of Neuburg-Sulzbach the city of Düsseldorf had come under the sway of the Palatine line. His son, Wolfgang Wilhelm had personally met Rubens and Van Dyck. He purchased the former's "Last Judgment" for 3500 florins and the latter's glorious portrait with the dog. It seems, however, that, neither he nor his son, Philip Wilhelm (1653—1690) had any thought, when ordering or purchasing pictures, of compiling a collection for a gallery. The marriage of Philip Wilhelm's grandson, Johann Wilhelm (1690—1716) with Princess Maria Loisia de Medici was also very favourable for the collection. Besides offering her husband some choice specimens of Italian art, she brought him so considerable a dowry that it gave him the opportunity for indulging his great love of art. Of the glorious Rubens collection in the Munich Pinakothek, recognized as the largest in the world, 40 pictures belonged to the Düsseldorf Gallery, besides 17 Van Dycks, 6 Rembrandts and a number of choice cabinet-pieces by Dutch and Flemish masters. Among the Italians it is sufficient to mention Caracci, Reni, Tintoretto, Palma Vecchio, Titian, Andrea del Sarto and Raphael.

In the years 1802—1806 many new purchases were made. We mention only Dürer's portrait of himself for 600 florins, the so-called portrait of Hans Dürer, Holbein's altar of St. Sebastian and the portrait of Wolgemut. Upon the suggestion of the Crown-Prince Ludwig, works of the Italian Quattrocento and Cinquecento were likewise acquired, such as Titian's large Madonna, Francia's Madonna and, besides, Murillo's Thomas. Ludwig I (1825—1868) was the first to follow a definite programme by filling the gaps in the collection. This he did with the utmost understanding and the greatest and most willing sacrifice.

From his private funds he bought the two famous Old Dutch and Old German collections from the brothers Boisserée and of Prince Wallerstein; the former for 240000, the latter for 54000 florins. It is also to him that the Pinakothek owes the incomparable paintings by Filippo and Filippino Lippi, Botticelli, Ghirlandajo, Perugino and Raphael's Madonna Tempì and della Tenda.

Naturally, there was not sufficient room in the Hofgarten Gallery, the Palace and the castles of Schleissheim and Nymphenburg for this now really large collection. Con-

sequently, after the Treaty of Paris, it was decided to erect an adequate building to receive it. In October 1823 the second plan by the prominent architect Leo von Klenze was approved by the Academy and accepted by King Maximilian, who died however in 1825 before the laying of the corner-stone. Under King Ludwig I the building was begun and in 1836 the various collections were placed there. The Pinakothek is built in the Renaissance style and contains 12 large rooms and 23 cabinets: the paintings by far exceed one thousand.

Thus we owe this splendid collection to the generosity of art-loving princes, who did not weary of bringing together these treasures and made the Munich Pinakothek a shrine, which attracts the cultured elements of all the different nations of the world.

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A notable event in the recent history of the Old Pinakothek was the appointment of Hugo von Tschudi as Director of the gallery. Upon his instigation in the spring of 1910 there took place a rearrangement which caused the removing of paintings of less import from the crowded rooms, thus affording more space to the most prominent works of art. At the same time the Pinakothek exchanged pictures with the provincial galleries where fine specimens were less accessible to the public than in the principal state-collection. In return those galleries received pictures valuable to each respective city as historical monuments of its own art, special care being taken to restore to each town the productions of its native artists. Thus it was possible to bring together portions of altar-pieces, that had become separated. Owing to the very fact of its new arrangement our Munich collection has become more dignified in appearance and easier to study; Director von Tschudi has also succeeded in adding to it some admirable canvases; among others a choice painting by Greco, and one by Guardi. The reorganization has not yet been completed, and it is only to be hoped that Director von Tschudi may continue to find the necessary support in this onerous and most important task.

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General Directions for the use of the "Guide".

The criticisms of the single pictures, being the most essential, are in large print.

The biographies of the painters, being less frequently consulted, are in small type.

For the descriptions of the different schools and their masters a medium size has been selected.

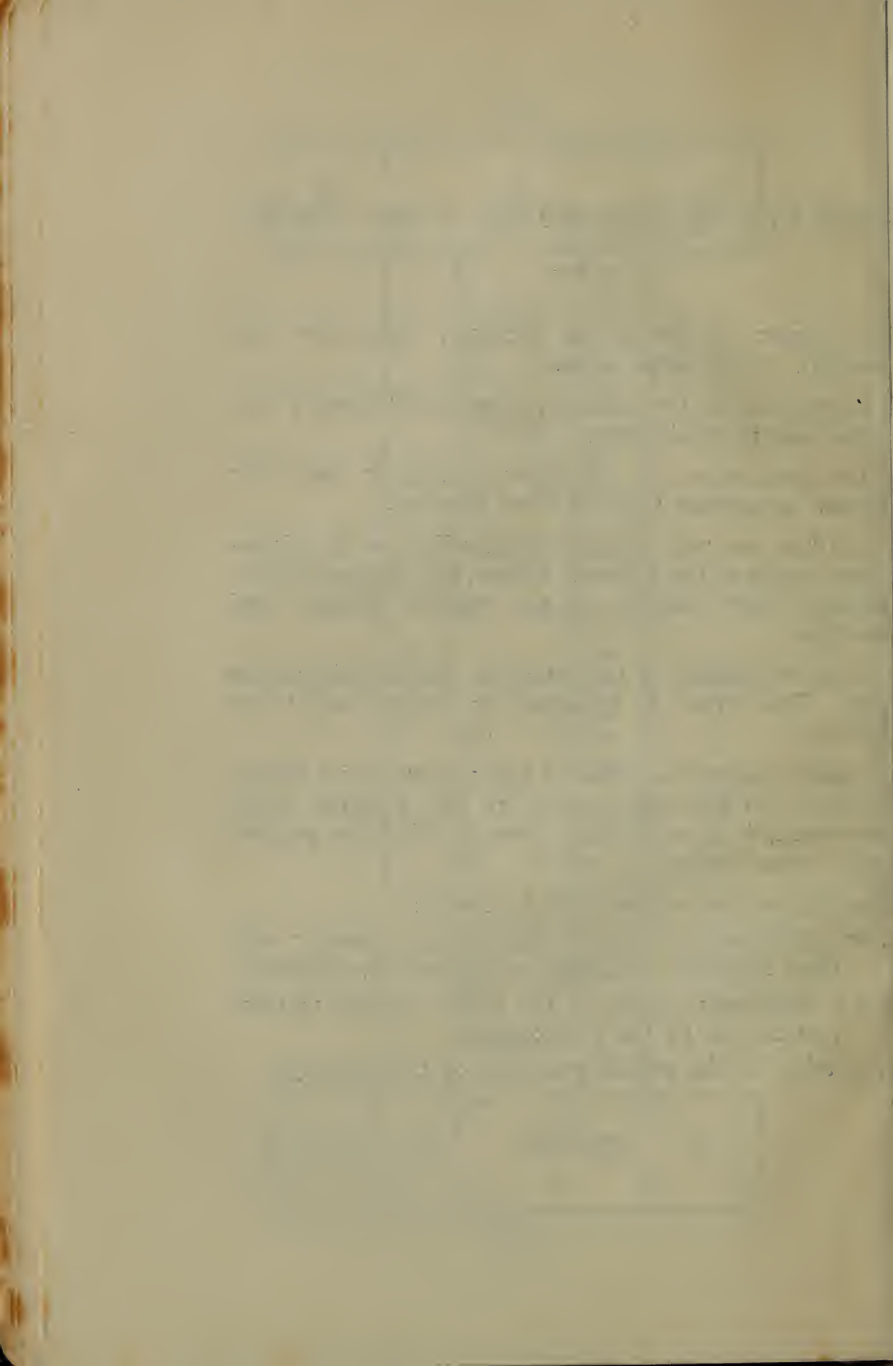
The pictures are not catalogued according to the alphabetical order of the painters' names, but grouped chronologically with regard to the various schools and countries.

The room or cabinet is indicated on the margin of the page. The letter R standing for Room and C for Cabinet.

The number before the title of the picture is its official number. (As the arrangement of the pictures is not permanent, it is advisable to keep in mind the number which never varies.)

At the end of the volume will be found:

1. An alphabetical table of the saints, together with their symbols, occurring in the various pictures.
 2. An alphabetical table of the names of the painters represented at the Pinakothek.
 3. A table of the official numbers of the paintings.
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The "easel-picture" proper may be said to date no further back than the time of the Renaissance. Before that time art served the purpose of wall-decoration either done in fresco or in mosaic. These pictures were determined by the given conditions of space and light. — As to its subjects, mediaeval art was restricted to religious themes. Each single figure was represented as a type. Its significance lay rather in its symbolic meaning. Therein these figures differed from lifelike forms studied from nature. They were painted either full-face or in profile, scarcely modelled at all and are, besides, stiff and graceless. The only means the artist had of conveying any psychic expression were the large dark eyes. There was a display of elaborate stuffs and jewels. In complete contrast with plastic art, which attained its highest development in the Middle Ages, painting was almost altogether schematic. Its only value lay in its decorative quality. The period of the Renaissance effected a return to Nature in painting and thus brought to light a great variety of forms, hitherto quite neglected; and now there began to appear a natural roundness of form together with correct proportions. The faces assume an animated and varied expression; likewise gesture is introduced and the colours are studied from life. Only illuminating which first flourished in Germany and then later in France, had, together with sculpture, in a certain measure, retained these characteristics. In its free naturalness this branch may be considered as a preliminary to Renaissance painting. Three countries mainly, *Italy*, the *Netherlands* and *Germany* may claim a share in this movement of revival. Italy and France were the earliest to produce independent pictures, no longer restricted to wall-surfaces. These were portraits, altar-pictures etc.

During the early period, *Italy*, with her master Giotto, undoubtedly is in the lead. Moreover France may be said, after the year 1400, to be, for a time, negligible in the history of painting. It is Italy which must be credited with the most significant innovations. Now first, since ancient times, the painters again cultivate with impassioned zeal the long neglected study of the human body. The Italians of the early part of the XVth century study anatomy and perspective. They establish laws for artistic proportions. As masters

of space-composition, they become the dictators of every style of painting.

Not less important are the innovations of the *Dutch* in the beginning of the XVth century. They are the inventors of a technique that is more capable of expression and are the first to make use in large pictures of vivid and yet finely shaded colours. They follow Nature in all her forms and render her every detail, from a plant to the human body, with exquisite understanding and an all-surrendering zeal.

Germany, too, has its significance in the painting of the XVth century. She proves her individual power of expressing psychic life, a quality, preeminently her own, which she had never failed to bring out in her plastic art. Now the time had come for her to apply this feature to painting as well. Of course, in Germany, painting remained subordinate to plastic art even in the XVth century. There were only some few single productions that could vie with her sculpture and those few are anonymous. Painting remained, so to speak, rather a servant to plastic art. Easel-pictures were very rare, and the adorning of the altars still remained the chief object of German painting.

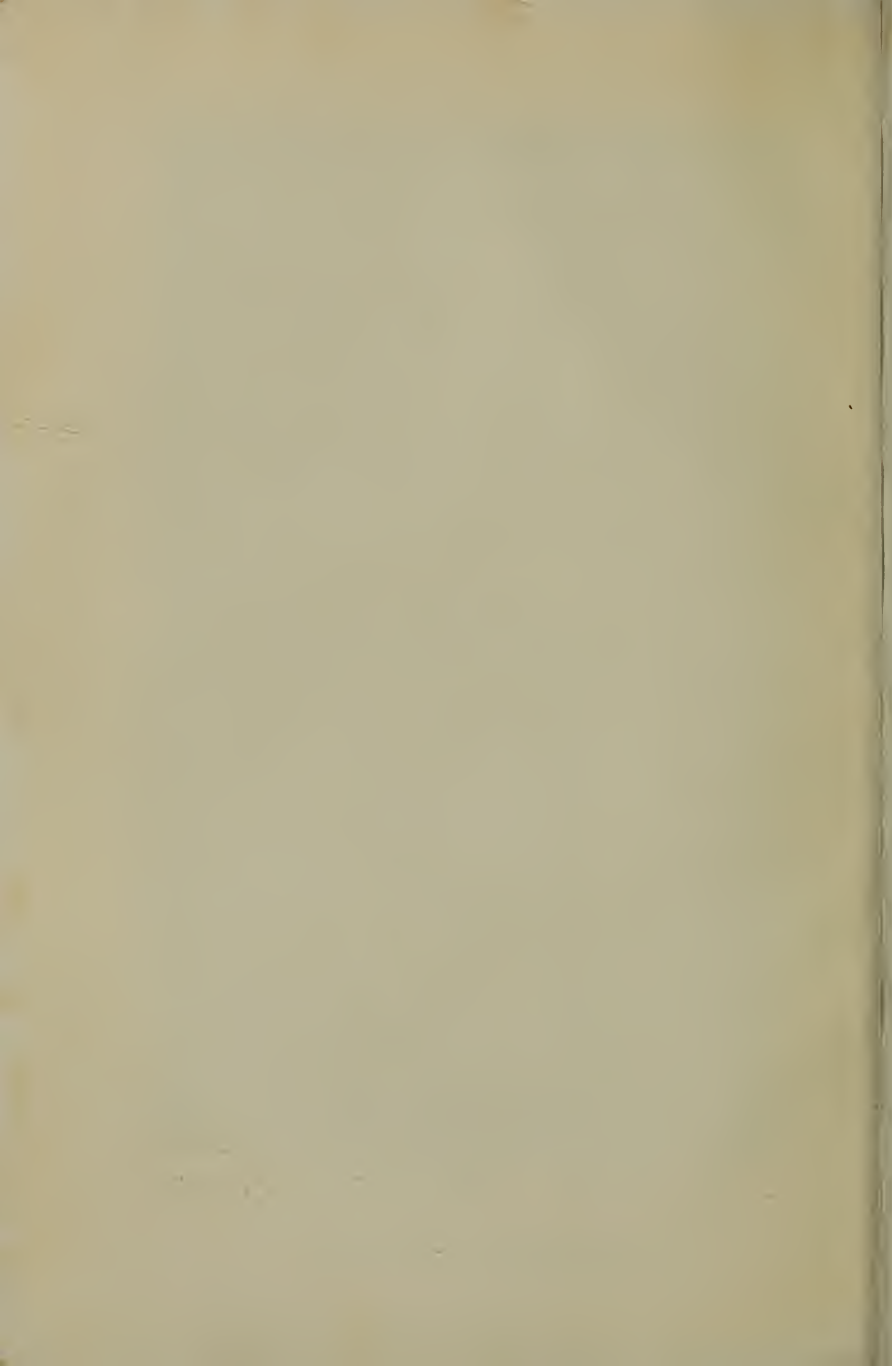
It was the custom to protect the costly carved altar-pieces by means of wooden doors which were thrown open only on holidays. Toward the end of the XIVth century these wings began to be decorated with paintings by masters of repute. It was only in the course of the XVth century that in Germany occurred independent panel-paintings, which, as far as artistic value is concerned, may be said to rival the carvings. The pictures were painted on wood in so-called "tempera". The inner wings were decorated with an elaborate design on a golden background.

Three prominent schools of painting were founded: the *Prague* school, the oldest of the three, established by Kaiser Karl IV, the *Nuremberg* school and, above all, the *Cologne* school. The names of the majority of the artists remain unknown, and they are called after their chief works. The last mentioned school is represented in the Old Pinakothek by some excellent pictures.



I. Master Wilhelm The Napkin of St. Veronica

Phot. F. Bruckmann A.-G., München



COLOGNE SCHOOL of the XVth Century

The so-called MASTER WILHELM OF COLOGNE.

A certain Wilhelm of Cologne is mentioned with praise in the Limburg Chronicle as early as 1380. Between 1358 and 1372 a certain Wilhelm von Herle is recorded who died before the year 1378 and was succeeded by Herman Wynrich von Wesel. The latter was mentioned till 1413. Whether Wilhelm of Cologne and Wilhelm von Herle are identical, cannot be ascertained.

*

*1—The Napkin of St. Veronica

C. I.

This painting is the chief work of a group of pictures by the old Cologne school, attributed to Master Wilhelm. More recent authorities, however, fix a later date and attribute them, accordingly, to the successor of Wilhelm, Herman Wynrich von Wesel. — In the London National Gallery there is a replica of lesser merit of St. Veronica.

Goethe says about this picture: "The face, thorn-crowned, "and deep-brown in hue, probably darkened with age, "bears a sweetly strange expression of noble suffering; "owing to its combining the double element of profound "thought and a pleasing execution, it exerts an incredible "power over those who contemplate it." [Goethe: A journey along the Rhine, the Main and the Neckar.]

SCHOOL OF "MASTER WILHELM"

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2—Mary with Angels and Saints. A round picture on golden background.

C. I.

The arrangement of the figures on the surface is exquisite and the forms are of suave graciousness. The execution, however, does not come up to the master's highest art.

STEPHAN LOCHNER. Stephan Lochner came from Meersburg (on Lake Constance). He removed to Cologne about 1430, where he painted the celebrated altar-picture

of the Cologne Cathedral (about 1440). He died in 1451 in Cologne, where he had held the office of City-Counsellor.

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Nos 3/4. Two outer wings of an altar from St. Lawrence's of Cologne.

R. I. **3—SS. Anthony the Hermit, Pope Cornelius and Magdalen. Below the donor**

R. I. **4—SS. Catherine, Hubert and Quirinus. Below the donor**

These two panels are the outer sides of two altar-wings in Frankfurt (Städel Institute). The centre-piece of the altar (a "Last Judgment") is in the "Museum" in Cologne.

Unfortunately these pictures are rather damaged. However Lochner's artistic power still breathes in them.

SCHOOL OF STEPHAN LOCHNER

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C. I. **5—The Virgin in the Rose-Bower**

A variant of a painting by Stephan Lochner in the Cologne Museum. The subject of this picture is charming in its loveliness and its serene naturalness.

*

Nos 6/8 Triptych from St. Gereon's in Cologne.

R. III. **6—Christ Crucified.** To the right Mary with John, Peter and James the Great; at the left Andrew, Thomas and Bartholomew.

(No 6 is the centre-piece of Nos 7 and 8.)

R. III. **7—The Apostles Philip, Matthew and James the Less**

On the outside: St. Christopher in a landscape.

(No 7 is the right wing of No 6.)

R. III. **8—The Apostles Simon, Judas, Thaddeus and Matthew**

On the outside: St. Gereon (St. Mauritius?) in a landscape.

(No 8 is the left wing of No 6.)

The figures of this altar represent the Crucified together with Mary and the 12 Apostles, as they stand, side by

side, in front of tapestries of an elaborate design, held by little angels.

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Nos 9/18. Ten parts of an altar-piece of the Abbey Heisterbach (in the Siebengebirge).

9—St. Benedict with the three Apostles Philip, Matthew and James the Less R. I.

(Inner side of a wing.)

10—St. Bernard with the three Apostles Bartholomew, Simon and Matthias. R. I.
(Inner side of a wing.)

11—The Annunciation R. I.

(Part of the outer side of a wing.)

12—The Visit of Mary to Elizabeth R. I.

(Part of the outer side of a wing.)

13—The Birth of Christ R. I.

(Part of the outer side of a wing.)

14—The Adoration of the Magi. R. I.
(Part of the outer side of a wing.)

15—Christ on the Mount of Olives R. I.

(Part of the outer side of a wing.)

16—Christ appearing to the Apostles. R. I.
(Part of the outer side of a wing.)

17—The Descent of the Holy Ghost R. I.

(Part of the outer side of a wing.)

18—The Death of the Virgin R. I.

(Part of the outer side of a wing.)

Further pieces of this altar are in Augsburg and in Cologne. The altar must have been, in its original condition, one of the most imposing works of Lochner's school.

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Nos 19/20. Two altar-panels from the Boisserée collection.

19—The Madonna, Adoring the Child C. I.

20—Christ on the Mount of Olives C. I.

Deep brown tonality.

While Master Wilhelm and Lochner's art shows a close affinity to that of France, the following Cologne masters are influenced by the powerfully rising Dutch school with its greater realism of shape and colour. Corresponding to a striving after truthfulness to nature, the gold background on the inner side of the altar-wings disappears and makes room for the landscape.

MASTER OF THE LIFE OF MARY. The works of this artist, unknown by name, belong to the period from 1463 to 1480.

There is a relationship between the Master of the Life of Mary and the Dutch painters, such as Dirck Bouts.

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Nos *22/28. *Life of Mary* in seven panels. Originally these were the inner sides of a large altar-piece in St. Ursula's in Cologne. (An eighth panel is in the National Gallery in London.)

- C. I. 22—Joachim and Anne at the Golden Gate**
On the reverse side: the upper part of a "Crucifixion" (the lower part of which is to be found on the reverse side of N^o 26).
- C. I. 23—The Birth of the Virgin**
- C. I. 24—The Virgin, Entering the Temple**
- C. I. 25—The Marriage of Mary and Joseph**
On the reverse: the upper portion of a "Crowning of Mary" (the lower part of which is on the reverse of N^o 28).
- C. I. 26—The Annunciation**
On the reverse: the lower part of a "Crucifixion" (the upper portion of which is on the reverse of N^o 22).
- C. I. 27—The Visit of Mary to Elizabeth.** At the left the kneeling donor.
- C. I. 28—The Assumption of the Virgin**
On the reverse: the lower part of a "Crowning of Mary" (the upper part of which is on the reverse side of N^o 25).
This "Life of Mary" is the masterpiece of the anonymous master who, from his pictures, is called "Master of the Life of Mary". The clear colouring of these paintings, together with their gracefully simple expression of form and the spacious landscape, excites one's admiration. The conception of the subjects is equally pleasing and noble.

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29—The Coronation of the Virgin. Below the kneeling donors. C. I.

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Nos 31/33. Triptych of the 12 Apostles with John the Baptist.

31—John the Baptist and John the Evangelist; R. III.
at their sides Thomas with Bartholomew, and
Matthew with Peter

(No 31 is the centre-piece of Nos 32 and 33.)

32—Paul, Simon and Philip R. III.

On the outside a "Nativity".

(No 32 is the right wing of No 31.)

33—Andrew, Matthew and James the Less R. III.

On the outside an "Annunciation".

(No 33 is the left wing of No 31.)

SCHOOL OF THE "MASTER OF THE LIFE OF MARY".

*

Nos 39/40. Half-figures of Saints. Pendants.

39—St. Jerome C. I.

40—St. Barbara C. I.

Cologne Master, called "MASTER OF THE HOLY COMPANY". So called from his chief work in the Cologne Museum. He practised in Cologne from 1486 to 1520.

*

Nos 43/45. Triptych from St. Columba's in Cologne.

43—The Circumcision of Christ with kneeling donors. C. I.
(Centre-piece of the following Nos.)

44—St. John the Evangelist with St. John the C. I.
Baptist and Bartholomew. (No 44 is the left wing of
No 43.)

45—St. Christina with SS. Magdalen and Barbara. C. I.
(No 45 is the right wing of No 43.)

The Master of the Holy Company is representative of the transition from the Gothic to the Renaissance.

His pictures are full of life and impress one by the decorative splendour of their execution which gives them a festive air.

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R. I. **47—The Adoration of the Magi**

Cologne Master, called "MASTER OF ST. SEVERIN". He practised about 1500.

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Nos 41/42. Two pictures from the Passion of Christ.

R. I. **41—Christ on the Mount of Olives**

R. I. **42—The Lament over the Dead Body of Christ**

This picture is in the manner of the contemporary Dutch school, represented by masters like Geertgen van Haarlem.

SCHOOL OF THE LOWER RHINE ABOUT
1500.

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C. II. **52—Christ on His Way to Golgatha**

According to Aldenhoven, an early work by Bruyn. The colours are pure and fine. This performance strongly recalls Dutch art.

Cologne Master, called "MASTER OF ST. BARTHOLOMEW". So called from one of his masterpieces, which is to be found in the Old Pinakothek. He worked in Cologne about 1490 till after 1500.

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Nos 48/50. Triptych with Apostles and Saints from St. Columba's in Cologne.

R. II. **48—SS. Bartholomew, Agnes and Cecilia.** (Centre-piece of Nos 49 and 50.)

R. II. **49—St. Christina and St. James the Less.** (No 49 is the right wing of No 48.)

R. II. **50—St. John the Evangelist, and St. Margaret.** (No 50 is the left wing of No 48.)

These pictures are the famous masterpiece of the artist. In their slender and somewhat pretentious gracefulness and the cool tone of their colouring, this master may be said to represent the end, the „fin de siècle“ of the Gothic of Cologne.

MASTER OF THE DEATH OF THE VIRGIN.

Called thus from his masterpiece in Munich. The master certainly reveals his Flemish origin. He has been identified with the Antwerp painter, Joos van Cleef who died in 1540.

*

Nos 55/57. Triptych from the church of St. Mary in the Capitol in Cologne.

55—The Death of the Virgin. (N^o 55 is the centre-piece of Nos 56 and 57.)

R. II.

Perhaps executed only by a pupil.

***56—SS. George and Nicasius,** patron-saints of two kneeling donors (of the Hacquenay family)

R. II.

On the reverse-side (in grisaille): St. Christopher and St. Anne. (N^o 56 is the left wing of N^o 55.)

***57—SS. Christina and Gudula,** patron-saints of two kneeling donors (women of the Merlo and Hardenrath families)

R. II.

On the reverse (in grisaille): SS. Sebastian and Roch. (N^o 57 is the right wing of N^o 55).

This altar is an altered replica of a smaller picture, which was in the private chapel of the same donors, the Hacquenay family. Now it is in the Cologne Museum. The centre-piece of the Munich altar is mediocre in its execution. The wings, however, are by the master's hand.

The colours, a cold blue and greyish green, make this picture remarkable, also the studied grace of the women's figures. The excited gesticulation and the restlessness in the composition of the centre-picture herald the giving-way of the old tradition, which the Lower Rhenish painting (together with the Dutch) exhibits at the beginning of the XVIth century.

MASTER OF FRANKFORT. Called thus after his chief works, which are to be found in the Frankfort City Gallery and the Städel Institute there.

The Master of Frankfort seems to have been influenced by Quentin Massys.

*

Nos 60/62. Triptych from the Carthusian church in Cologne.

C. II. **60—The Lament over the Dead Body of Christ**
(Centre-piece of the following two wings, Nos 61 and 62.)

C. II. **61—The Carthusian Abbot Hugo with Donor**
(Left wing of No 60.)

C. II. **62—St. Catherine with the Donor's Wife**
(Right wing of No 60.)

This triptych discloses, with its cold, deep blue, its unrest of detail and the exaggerated expression and movement, the beginning of the dissolution of the Lower Rhenish art.

BARTHOLOMEW BRUYN. Born in 1493 (in Holland?). He practised in Cologne from the year 1515 onwards and died there, a City-Counsellor, between the years 1553 and 1557.

Bartholomew Bruyn is a successor of the Master of the Death of the Virgin. Later on he came under the influence of those Dutch painters, who had been affected by the Italians. He was the last great master of the Cologne school.

*

Nos 73/74. Two wings of a triptych, the centre-piece of which is lacking.

C. II. **73—Donor with two Sons at his right** (Left wing)

C. II. **74—The Donor's Wife with four Daughters at her left**

On the reverse St. Agnes. (Right wing.)

*

C. II. **90—Portrait of a Man.** Behind the curtain there appears the figure of Death.

By a pupil of Bruyn.

*

71—Emperor Henry (The Saint)

C. II.

72—St. Helena

C. II.

Nos 71—72 are pendants.

Solemn and decorative in effect.

HANS VON MELEM. A Cologne (?) master of the first third of the XVIth century.

*

91—His Own Portrait at the age of 37 (according to the Latin inscription at the window).

C. II.

The only known picture by this artist. — Note the reflection of the head in the convex mirror!

VICTOR AND HENRY DUENWEGGE. These worked in 1521 in Dortmund (Westphalia) for the Brotherhood of the Holy Cross, according to a record of the "Chronicum Dominicarum Tremonensium".

*

63—Crucifixion of Christ on Golgatha. Painted about 1500.

R. II.

*

64—The Entombment

R. II.

The authorship of this picture is uncertain. Smooth and gaudy.

FLEMISH and DUTCH SCHOOLS of the XVth Century

In 1420 there begins in the Netherlands, or properly speaking in Flanders, under the brothers Hubert and Jan van Eyck the development of modern painting based upon an improvement in the primitive technique. Owing to the invention of a new colour medium they made possible a more naturalistic colouring and altogether a freer treatment. — While in Germany, in the XVth century painting remained subordinate to carving, in the Netherlands it freed itself from this state of dependence, owing to the study of light, anatomy and the wealth of the surrounding nature, and became a model for all the other schools of that period. Thus France, Spain and Southern Italy relied entirely upon the Netherlands, and the Cologne school would have been simply impossible without the achievements of the neighbouring Dutch painters.

Unfortunately the Old Pinakothek does not possess any pictures from the hand of the brothers Van Eyck. There are only two panels of the famous altar-piece of Ghent reproduced by old copies.

Copies after HUBERT and JAN VAN EYCK
(by Michiel van Coxcyen).

*

The chief work of the brothers Van Eyck was the large altar-piece in St. Bavo's in Ghent. King Philip II. of Spain had the world-famed "Ghent-altar" copied by Michiel Coxcyen in 1558. In order to be able to reproduce the incomparable blue of the Virgin's cloak, King Philip ordered Titian to procure the best blue available. Just as the different parts of the original are to-day scattered everywhere (in Ghent, Berlin, Brussels), the different portions of the copy have been separated (in Berlin, Ghent, Munich).

R. II. **97—The Virgin as Queen of Heaven**

R. II. **98—St. John the Baptist**

ROGIER VAN DER WEYDEN Born in 1399—
1400 in Tournai (Brabant). Pupil of Robert Campin
(Master of Flémalle?), from the year 1427 on. He was

appointed City-Painter of Brussels in 1436; in the jubilee-year 1450 he was highly honoured during his journey to Italy. He died in Brussels in 1464.

While the brothers Eyck appeared suddenly, representing a single phenomenon of Dutch painting, Rogier developed, so to speak, out of an old tradition. He was trained at the Tournai school of sculpture, where his teacher was the sculptor and painter Robert Campin (the Master of Flémalle). Rogier himself, painted the wings for carved altars and he was wont to set his pictures into painted frames, representing stone-portals. His earliest work: the Deposition from the Cross has, accordingly the effect of a coloured stone-relief. — Rogier van der Weyden's influence with every school of painting was paramount. His works occur in innumerable copies and variants, and the types of his compositions were imitated in Germany, Spain and even in Italy. He excelled in strictly religious pictures. The Dutch biographer Van Mander lauds him because of the "expression of the human inner longings and inclinations, whether they be sorrow, grief or joy, as the situation may happen to demand it." As compared with him the brothers Eyck, with their individualism and their refined enjoyment of colour appear worldly.

*

Nos *101/103. Triptych: The Altar of the Three Magi, from St. Columba's in Cologne.

***101—The Adoration of the Magi.** The kneeling king is supposed to represent King Philip the Good of Burgundy and the young king to the right, Charles the Bold. The donor, placed behind St. Joseph, has not been identified. (No 101 is the centre-piece of Nos 102 and 103.)

R. II.

***102—The Annunciation** (Right wing of No 101.)

R. II.

***103—The Presentation in the Temple** (Left wing of No 101.)

R. II.

Masterpiece of Rogier's later period; very well preserved in the untarnished luminous glow of its pure colours. We are impressed with the solemn grandeur of the composition which, in spite of the elaborate detail, is compact in effect. The landscape in the background with its town is the subject of great admiration.

*

***100—St. Luke, the Evangelist, Drawing the Madonna.** Formerly in the chapel of St. Luke's Guild in Brussels. — This composition must have been very famous, for, beside our picture, 3 more replicas are known to exist.

R. II.

St. Luke being the patron-saint of painters, it has generally been accepted that each artist, whenever representing this subject, portrayed himself as St. Luke. Thus one supposes this head of St. Luke to be Rogier's portrait by himself. — The landscape in the background is so extremely true to nature that one considers it the picture of a real city. (Lille in Brabant.)

DIRCK BOUTS. Born between 1410 and 1420 in Haarlem, where he worked till he removed to Louvain in Flanders. There he was appointed Municipal Painter in 1468 and died in 1475.

As an artist Dirck Bouts is known to us only by his later works, belonging entirely to the School of Flanders. The master occupies a medium position between the older Rogier van der Weyden and the younger Memling. If any of his earlier performances were known to us they would surely bear a more national Dutch stamp than his existing later productions. However we still distinctly notice in them the advantage of his Dutch origin in the inner seriousness and the dislike of any pathetic gesture, but, above all, in his predilection for the landscape, for effects of illumination and for a harmonious warm colouring.

*

Nos 110/111. Two Wings from the Altar-Piece, given by the Brothers of the Holy Sacrament to St. Peter's in Louvain. The centre-piece still remains there, while two other parts are in Berlin. These and our two Munich parts formed the inner sides of the wings. The altar ordered in 1464 was Dirck Bouts' chief work. There exists even yet in the original the contract drawn up by the artist. Here Dirck Bouts pledged himself not to work on anything else while executing this altar-piece.

C. V. *110—The Meeting between Abraham and Melchizedek

This picture at first produces, upon the superficial observer a somewhat strange effect, but, as Prof. Voll says: "One should only notice the motion in the preeminently expressive hands, which move so softly and delicately as if they themselves were alive. They are, in their speaking gestures, without equal in the old Dutch school."

C. V. *111—The Gathering of Manna

As early as the XVth century the Dutch were known for their fondness for landscape. In Bouts' pictures the landscape, indeed, occupies a large space; the figures are subordinate to it in size and colouring. Harmoniously subdued shades and delicate light-effects indicate the germs from which, later on, Dutch art developed to an independent importance in contrast to the gay pompous Flemish painting.

*

112—The Seizure of Christ

C. V.

Here we see Judas kissing the Redeemer, Moonlight is curiously contrasted with torch-light.

This picture and "The Resurrection of Christ" in Nuremberg belong together. One considers as the outer sides No 113, St. John the Evangelist (Munich) and St. John the Baptist in the gallery of the "Gothic House" in Wörlitz (near Dessau). — Karl Voll considers the above picture and its companion-piece in Nuremberg the work of another Dutch contemporary, perhaps Albert Ouwater.

*

113—St. John the Evangelist. A monochromatic painting. "St. John the Baptist" in Wörlitz is generally considered a companion-piece to this picture.

C. V.

SUCCESSOR OF DIRCK BOUTS the so-called
"Master of the Gem of Brabant" (Meister der Perle von
Brabant).

*

Nos 107/109. Triptych: The Adoration of the Magi. This picture was brought from the private chapel of the Snoy Family of Mecheln. Later it belonged to the collection of the brothers Boisserée, who distinguished it by the title of "Gem of Brabant" (Perle von Brabant). Karl Voll therefore designates the unknown painter of this triptych as the "Master of the Gem of Brabant" (Meister der Perle von Brabant).

107—The Adoration of the Magi. (Centre-piece of
Nos 108 and 109).

C. V.

108—St. John the Baptist in a Landscape. (Left
wing of No 107.)

C. V.

On the reverse: St. Catherine, in grisaille.

109—St. Christopher in a Landscape. (Right wing
of No 107.)

C. V.

On the reverse: St. Barbara, in grisaille.

The glamour of its luminous colours, the minute drawing and the fondly treated landscape have won fame for this panel, small as it is in size.

HANS MEMLING. Born about 1430 in Mömlingen (near Mayence). In 1466 he is mentioned in the town-record of Bruges, where he established himself in 1471 and where he died in 1494. According to the well-known book on painting by the biographer Van Mander, Memling was a pupil of Rogier van der Weyden.

In his types and his compositions Memling is a follower of Rogier van der Weyden, but he also received many suggestions from Dirck Bouts. — In tune with the spirit of the Renaissance, which developed in the meanwhile, Memling is merrier and more amiable. His figures, especially the women, show a certain beauty of form, which, however, does not rise above a dainty gracefulness. The landscape is allotted a large space in his pictures. His colouring is light, often gaudy, but his manner is of miniaturelike delicacy.

*

- C. v. *115—St. John the Baptist in a Landscape**
A genuine work of the master. It was probably painted about 1472.

*

- C. v. 116—The Seven Joys of Mary.** This panel was dedicated in 1480 to Our Lady's Church of Bruges. The Virgin's life is represented here in seven scenes with a landscape for a background. A corresponding picture by Memling "The Seven Pains of Mary" is in Turin.

The city of Jerusalem appears in the centre of the picture. In the foreground; the Adoration of the Magi; to the left: the Birth of Christ; to the right: the Resurrection and the Descent of the Holy Ghost; in the rear: the Annunciation to the shepherds, the journey of the Magi through various mountain-vallies and their reembarkment. In between: the visit of the Magi to Herod; the murder of the innocents at Bethlehem, the flight to Egypt. On the other side the women at the sepulchre of the Risen Christ; Christ appearing to the women and the Disciples; then Christ taking leave of Mary. The Assumption, the death of Mary and her entrance to heaven; on the farthestmost mountain-top, in the background the three Magi and the star of Bethlehem.

The single scenes are charmingly recounted; consequently one is willing to forget that the picture, taken as a whole, is old-fashioned in effect. This is due to the fact that

the events, separated from each other by space and time, are represented on one surface. It seems especially worthy of praise that the artist succeeded in spite of the miniature-size of the figures in ever remaining faithful to the artistic treatment. The striking portraits of the donors may serve as an example for this.

SCHOOL OF MEMLING

*

Nos 125/126. Diptych of the Madonna and the Donor.

125—The Madonna in the Rose-Bower with Angels C. II.

(Left half of the Diptych).

126—St. George with the Donor on the left. (Right C. II.

half of the Diptych).

On the breast-plate of the Saint the image of the Madonna (of the companion-panel) is reflected.

GERARD DAVID. Born in Oudewater in Holland about 1460. He entered the Guild of Painters in Bruges in 1484 and that of Antwerp in 1515. He developed under the influence of Hans Memling. Died in Bruges in 1523.

*

118—The Adoration of the Magi

R. II.

There is another but poor replica of this composition in Berlin. Some critics suppose that both replicas go back to an original by Hugo van der Goes. This is, however, probably to be explained only by the fact that both artists are of the same Dutch descent and, accordingly, have the peculiarities common to their school. — Gerard David is one of the most important masters, who, upon a strictly national basis, exemplifies the transition from the Gothic to the Renaissance.

DUTCH MASTER of the second half of the XVth Century.

*

No number—Two panels, Fragments of a Presentation of the Last Judgment.

No number—**St. Peter, Receiving Blessed Souls at the Gate of Heaven** R. II.

- R. II. No number—**St. John, Kneeling upon Clouds**, behind him six Apostles.
-

PIERRE DE MARES. Probably of Burgundian descent. He painted in the beginning of the XVIth century.

Pierre de Mares is in his style related to the "Cologne Master of the Holy Company" and the French "Master of Moulins". Thus he is a link between the French and the Cologne-Dutch schools.

*

N^{os} 119/121. Triptych from the High-Altar of St. Mauritius' in Cologne.

- R. II. **119—Crucifixion**, signed "Mares Piere 1517".
(Centre-piece of N^{os} 120 and 121.)
- R. II. **120—The Holy Trinity**. On the reverse: St. Mauritius refusing to offer Sacrifice before the Idol. (Left wing of N^o 119.)
- R. II. **121—The Madonna, Enthroned upon the Crescent**. On the reverse: The Beheading of St. Mauritius. (Right wing of N^o 119.)
- These pictures are porcelain-like in effect, but dry in colour, with a strong admixture of white. In their tonality they remind one of the miniatures, which, at that time in France especially, were painted on parchment with zinc-white (Minium).
-

FRENCH SCHOOL about 1500 A. D.

About the year 1400 French art lost the ascendancy which it had held for centuries and came under the influence, first of the Netherlands, and, in the course of the XVIth century, of Italy. Not till the XVIIth century did French painting rise to the soaring height which makes it to-day a leader of all nations.

FRENCH SCHOOL (End of the XVth century)?

124—Legend of St. Anthony, the Hermit

This picture is assigned to the French school on account of the Burgundian style of costume. But it strongly recalls German art. It is gentle and somewhat inert in expression.

C. II.

PIERRE DES MARES see „School of Cologne“
page 18.

JEHAN CLOUET called MAISTRE JEHANNET.
Born probably in the Netherlands. From the year 1518 he is known to have been employed in the service of King Francis I. He died about 1540 in Paris.

1314—Portrait of a Young Man

Mellow in tone.

C. II.

No number—Portrait of Denise Fournier, wife of Nicolas Du Pré, “Conseiller Du Roi Et Maître Des Comptes”.

C. II.

Smooth forms, sharply defined. Somewhat vapid and harsh. The colour is of a dull grey.

FRANÇOIS CLOUET. Born at Tours about 1500. Son and Pupil of Jehan Clouet (“Maître *Jehannet*”). In 1541 he was naturalised. Later on Court-Painter to Henry II and Charles IX. He died in Paris about 1572.

- C. II. **1315—Portrait of Claudia**, daughter of Henry II of France, wife of Duke Charles II of Lorraine (1545—1608). — Half-length.

Just as tired and blasé in expression as it is pale and languid in style.

ANTOINE CARON. Successor of Clouet in the beginning of the XVIth century.

- C. II. **1316—Portrait of a Young Woman** — (half-length). Ceremonious in effect owing to the purely full face position of the head. Full of minute detail. Belonging to a refined, decadent school.
-

GERMAN SCHOOLS of the XVth and XVIth Centuries, outside of Cologne

While, on the Lower Rhine, in the course of the XVth century, painting merged more and more into the neighbouring Dutch school, it developed in Upper Germany to an importance of its own, which only occasionally received an outside influence. In that part of Germany painting remained in closer connection with plastic art and did not become emancipated as in the case of the Cologne school. — The artists, in every case, received a manysided training. Some of these worked in fresco or devoted themselves to glass-staining; others illuminated manuscripts or designed wood-cuts or made copper-engravings. For the greater part, however, they were carvers, often sculptors or workers in metal; painting was for them, usually, only a side-issue. The young artists simply took over the workshops of their predecessors with the entire furnishings, and adopted their technique. They seldom left their native town. From this it naturally results that German painting of the XVth century could not rid itself of a somewhat provincial and trade-like character, which secured it distinct originality. The main importance of these artists, however, was their power of conveying the expression of the psychic element, their whole-hearted striving after rendering passion at any cost. Even if they lack the harmony of Italian art they must impress the observer, whoever he may be, with the tremendous energy which animated this rising young school.

SCHOOL OF COLMAR

MARTIN SCHONGAUER. Born about 1445 in Colmar (Alsace-Lorraine), engraver and painter. He worked chiefly in Colmar, died in 1491.

Martin Schongauer was the most prominent among German engravers before Dürer.

*

174—The Nativity

One of the few pictures attributed to Schongauer.

C. III.

SCHOOL OF ULM

HANS MULTSCHER. Born about 1400. He painted in Ulm between 1427 and 1467, at which date his death is recorded in that city.

Hans Multscher was a wood-carver and painter. His chief work is in Sterzing (A. D. 1457).

*

R. III. No number—Christ as the Man of Sorrows

On the parapet, bearing the date 1457, there appears the kneeling couple of the donors.

This picture gives but an inadequate idea of the importance of the master.

BARTHOLOMEW ZEITBLUM. Born after the year 1450. He worked in Ulm and the surrounding country. He died after the year 1517.

Bartholomew Zeitblum was the most important master of the school of Ulm.

C. III. 175—St. Margaret

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C. III. 176—St. Ursula

The colours are delicately toned in harmony with the gold background.

BERNHARD STRIGEL. Born in Memmingen in 1461. Pupil of B. Zeitblum. He worked in his native town from 1506—1528. He stayed some time in Augsburg, Vienna and Nuremberg. He died in 1528.

*

Nos 188/189. Pendants. The Family of the Patrician Conrad Rehlingen, Lord of Hainhofen (near Augsburg). These pictures were formerly in the castle of Hainhofen.

R. III. 188—Portrait of Conrad Rehlingen. Above the head of the portrait there is written the age of Rehlingen: 47. On the tapestry we read the following inscription: "O Herr durch alle Deine Güt — Die Kind und auch mich vor Sünd behüt." ["O Lord in all Thy kindness keep my children and me from sin,"]

189—The Children of Conrad Rehlingen. Eight in number, four boys and four girls. Above their heads, their ages are inscribed. On the tapestry there again appears an inscription: "Wir bitten Dich, Maria rein — Du wollest unsre Mutter sein." ["We beseech Thee, Mary pure, be Thou a mother unto us."]

R. III.

The pronounced family-resemblance is very marked. It is however amusing to see how differently the boys are characterized from the girls. This picture is one of the few life-size and imposing portraits of the old German school.

*

183—David's Return with the Head of Goliath.

C. III.

MARTIN SCHAFFNER. Born about 1480 in Ulm, carver in wood and painter. According to the dates of his pictures he worked from 1496—1535. He was influenced by Zeitblom and Dürer and by the Italian masters. He died about 1541.

*

Nos 214/217 Wings of the High-Altar of Wettenhausen (near Ulm). These have been considerably restored. No 215 and No 216 are at present not on exhibition.

214—The Annunciation. The date inscribed upon the head of the bed is 1523. The reverse side of No 214, together with the reverse of No 217 represent Christ's Farewell; these two are free from any restoration.

R. III.

[**215—The Presentation.** Dated 1524.]

[**216—The Descent of the Holy Ghost.** This picture is inscribed with the enlaced monogram M. S. of the artist.]

217—The Death of the Virgin.

R. III.

The reverse-side of No 217 forms, together with the reverse of No 214, the representation of Christ's Farewell (not restored).

The style of the architecture and the striving after a monumental effect of the figures show the taste of the Late Renaissance.

SCHOOL OF AUGSBURG

HANS HOLBEIN THE ELDER. Born at Augsburg, probably about 1460, died in 1524 at the latest. He worked in Augsburg, also in Ulm and Frankfort.

*

Nos 193/208. "Wings of the High-Altar of Kaisheim." These wings represented sixteen scenes from the life of Mary and the Passion of Christ. The pictures show above Gothic tracery in "grisaille".

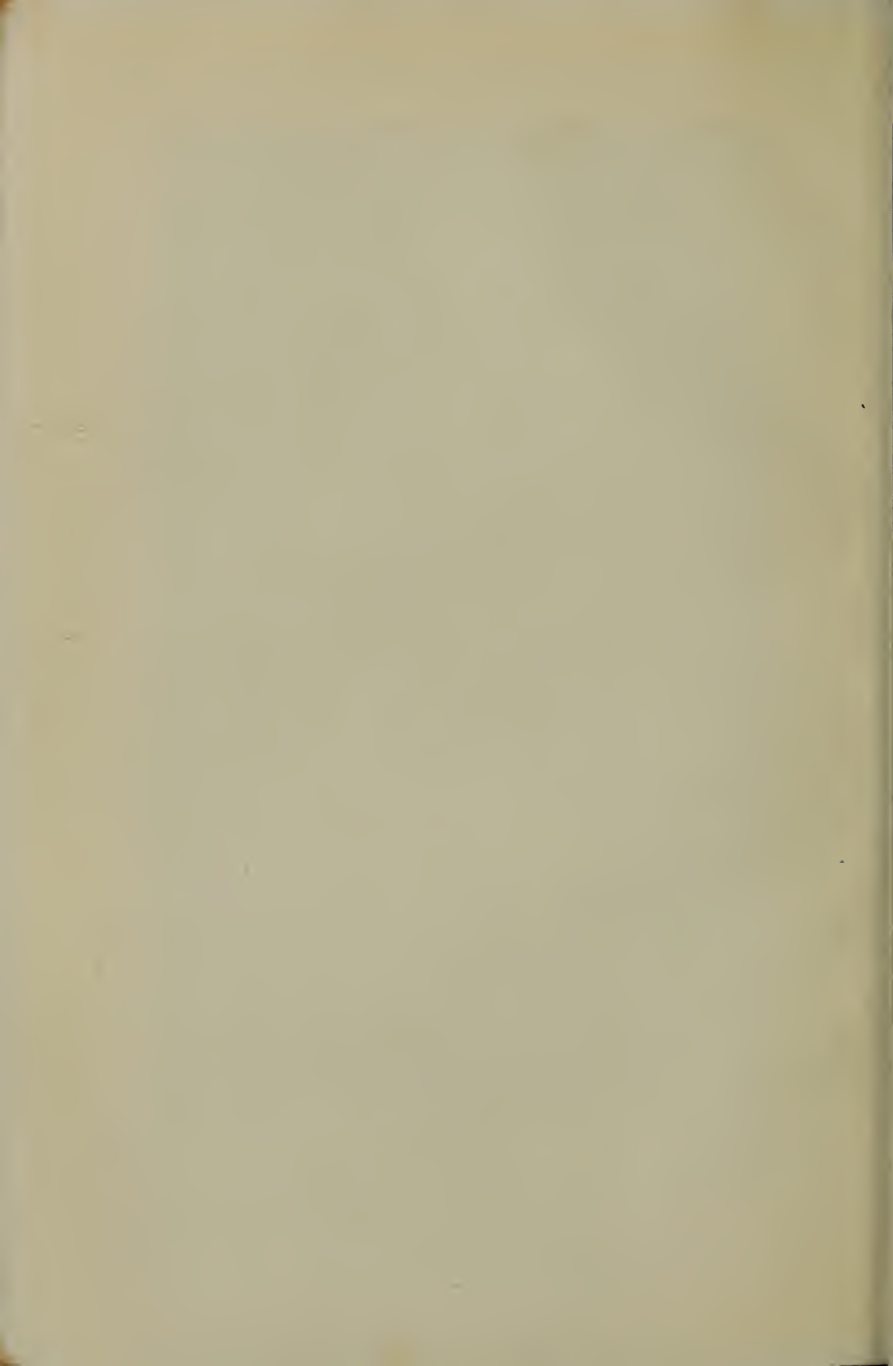
The inner sides: The Life of Mary, are from the master's own hand. The outer sides represent The Passion of Christ.

- R. III. **193—Christ upon the Mount of Olives**
- R. III. **194—The Seizure of Christ**
- R. III. **195—Christ before Pilate**
- R. III. **196—The Scourging of Christ**
- R. III. **197—Christ Crowned with Thorns.**
- R. III. **198—Ecce Homo.** Bears upon the arch at the palace-entrance the following inscription: *Depictum per Johannem Holbain Augustensem 1502.*
- R. III. **199—Christ Bearing the Cross**
- R. III. **200—The Resurrection of Christ.** The two seals by which the cover of the sepulchre was made fast show the letters I and H, the artist's monogram.
- R. III. **201—The Virgin, Entering the Temple**
- R. III. **202—The Annunciation.** On a vase filled with flowers there appears the inscription: *Hanns Holbon.*
- R. III. **203—Visitation of Mary**
- R. III. **204—The Nativity**
- R. III. **205—The Adoration of the Magi**
- R. III. **206—The Circumcision of Christ.** On the left the kneeling figure of the donor George, Abbot of Kaisheim.
- R. III. **207—The Offering in the Temple**
- R. III. **208—The Death of the Virgin**



210—211. Hans Holbein, the Elder The Altar of
St. Sebastian (Wings)

Phot. F. Bruckmann A.-G., München



The Kaisheim Altar is one of the chief works of the Augsburg school. Especially beautiful are the portrait-heads. Holbein has made many portrait-studies, not for this altar only; they are drawn in silver-pencil on parchment. The greater part of them is to be found in Bâle and Berlin.

*

Nos 209/211. Triptych with the Martyrdom of St. Sebastian. From the convent of St. Catherine's in Augsburg. The old frame formerly bore the inscription: "1516 H. Holbain".

***209—The Martyrdom of St. Sebastian** (Centre-piece of Nos 210 and 211.) R. III.

***210—St. Barbara** in a painted Renaissance frame. R. III.
(Left wing.) The reverse (The Angel Gabriel) depicts, together with the reverse-side of No 211, The Annunciation.

***211—St. Elizabeth of Thuringia** in a painted Renaissance frame. (Right wing.) Behind the old man at the right there is the portrait of Holbein the Elder. R. III.
The reverse (The Virgin), together with the reverse of 210, composes, The Annunciation.

While Nos 193—208, the Kaisheim Altar (A. D. 1502), still show Gothic elements, this work is already pervaded with the atmosphere of the Renaissance. This has led to the assertion that Holbein the Younger, then only nineteen years of age, worked in collaboration with his father on this altar. Besides, the portrait of the Elder Holbein, painted on No 211, could scarcely be a portrait by himself, as one could only paint oneself in such a position with the aid of several mirrors. In any case the portrait is painted by someone else. Nothing is more probable than that it should have been done by the master's own son, who, soon after, became so famous as painter of portraits. It is very likely that he helped his father in other portions too.

Being, as it is, a chief work of the Suabian Renaissance, it shows, in form and colour, suavity, grace and a mature sense of the beautiful.

FRANCONIAN SCHOOL

The Franconian School is represented in the Old Pinakothek by some of its chief works. Up to Dürer's time it could not

rid itself of an element of Bourgeois narrowness. The style of painting is rather linear than picturesque and soft; the bodies are sharply outlined, the clothing stiff with harsh folds. Only few pictures, as for instance Pleydenwurff's Crucifixion, come up to an artistic standard. Pleydenwurff and Wolgemut are the two most prominent masters of this school.

HANS PLEYDENWURFF. Worked in Nuremberg, can be traced from 1451. He died in that same city in 1472.

The chief master of the early Franconian school. Ascertained works in Breslau.

*

R. III. **233—The Crucifixion**

"To be admired for the expressiveness of its figures and "the warm glowing colours. The noble subject of the "Stabat Mater was hardly ever again expressed with such "stirring depth in the northern painting of the XVth "century." [Karl Voll: "Führer durch die Alte Pinakothek".]

*

N^{os} 234/234a. Two panels of an altar from the "Burg" (the castle) of Nuremberg, painted for a member of the Landauer family of Nuremberg, according to the coat-of-arms appearing thereon. Two further panels of the same altar are in Augsburg.

R. III. **234—The Mystic Marriage of St. Catherine**

(This is the front-part of N^o 234a, which was sawed off.)

R. III. **234a—The Birth of Christ** with the donor.

(This is the back-part of N^o 234, which was sawed off.)

These two panels are not by the same master, who painted the "Crucifixion" (N^o 232), ascribed to Pleydenwurff.

MICHAEL WOLGEMUT. Born in 1434 in Nuremberg, a pupil of Hans Pleydenwurff. He was his master's assistant till 1472 and then his successor. He died in Nuremberg in 1519.

The whole life of Michael Wolgemut was spent in his native town, where he was at the head of a large workshop of far-reaching influence. It was there that Dürer received his artistic training. Wolgemut's portrait by Dürer hangs in the Old Pinakothek. (N^o 243, see page 40).

*

Nos 229/232. "Four wings of the Hofer Altar". From the church of the Holy Trinity in Hof (Upper Franconia). These panels are dated 1465 and are the earliest known work by this master. The centre-piece of these two wings is supposed to have been carved.

229—The Resurrection. On the blue ground above appears the following inscription: "This altar was set up in the year 1465 after the birth of Christ."

R. III.

Upon the reverse: St. Bartholomew and St. James.

230—Christ on the Mount of Olives

R. III.

On the reverse-side: The Archangel Michael.

231—The Crucifixion

R. III.

On the reverse: The Annunciation.

"Wolgemut's 'Crucifixion' is a work showing very fine 'taste, exhibiting much that is beautiful and features 'of exquisite understanding in the figures of Christ's 'friends. The head of the young woman at the left 'edge of the picture is of an exceedingly delicate expression and very pure in its form. Beside this figure 'stands the praying Longinus. His grey head not only 'exhibits splendid picturesque qualities, but also strikes 'us by its very noble seriousness." [Prof. Voll: "Führer".]

232—The Deposition

R. III.

Upon the reverse: The Nativity.

As is well known, Wolgemut employed a number of pupils in his studio and but seldom finished his pictures himself. Our Hofer altar belongs to the best specimens of his workshop. The most famous of these four paintings are No 231: The Crucifixion, and No 229: The Resurrection.

THE SCHOOL OF THE TYROL

MICHAEL PACHER. Born about 1435. He worked in Bruneck in the Puster-valley (Tyrol), where he became "master" in 1467 and died in 1498.

Michael Pacher was a wood-carver and painter. His masterpiece (on which he worked from 1477—1481) is the carved High-Altar in St. Wolfgang's in the Salzburg district.

Nos 298a/298b. Two panels from the altar of the Church-fathers in the Brixen Cathedral (Tyrol), painted in 1490. Six panels of the same altar, unfortunately became separated and are to be found in the Augsburg Gallery.

R. III. ***298a—St. Gregory, Raising the Emperor Trajan from Purgatory.**

R. III. ***298b—St. Augustine and the Christ-Child, Kneeling at His Feet.**

These two panels are from the master's own hand. The vigorous modelling reveals the hand of the wood-carver, whose art shared the energy of perspective and the austere grandeur of expression with the painting of the neighbouring Upper Italy (Mantegna).

MARX REICHLICH. Worked in the beginning of the XVIth century.

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R. III. **No number—SS. Stephen and James.** Painted on two panels.

The authorship is uncertain. This picture has the effect of a costly tissue woven on a background of gold and grey.

FLEMISH and DUTCH SCHOOLS of the XVIth Century

"In the XVIth century in no other country North of the Alps did the prospering towns lie so closely together, nor were the rich Burghers so fond of costly display and art as in the Netherlands. And so it was but natural that the practice of painting, which, as early as in the XVth century had developed to a national art 'par excellence' should at this time be cultivated in these cities. Even if, in the XVth century, art in some places could inscribe still more brilliant successes than now, it certainly did increase continually in farther range. Those very cities, like Bruges and Ghent which, at an earlier period were leaders in political, commercial and art life, now had to cede their preeminence in all three domains to other cities like Antwerp and Brussels; and thus the net-work of artistically directed painters' workshops spread all the more quickly over the whole land. This expansion which developed, hand in hand with the extension of the political relations of the Netherlands, unfortunately, resulted in the gradual effacement and disappearance of the national peculiarities of Dutch art, full of charm as they were. The Dutch masters, familiar with the ways of the world, realised in a more decisive manner and at an earlier time than their contemporaries of Upper Germany with their deeper inner nature, the claims of the new era upon the development of the style to greater clearness, freedom and finish. For this reason the Dutch artists started sooner than the Germans on those new lines indicated by the world-famous Italian masters. Only few painters were however clever enough to seek the evolution to a greater and freer conception from within, an evolution based upon home-traditions; and these few, like Quinten Massys in the South, Lucas van Leyden (at least during the longest period of his practice) in the North, are for us the most truly representative of the Dutch art of that period."

[Woltmann-Wörmann: „Geschichte der Malerei“.]

FLEMISH SCHOOL of the XVIth Century

QUINTEN MASSYS see Willem Key (page 33).

ADRIAEN YSENBRANDT. An imitator of Gerard David. Died in 1551 (?).

Examples of this master occur very frequently. For a long time they were assigned to Jan Mostaert; and it was the art-historian Waagen, who, above all others, maintained this attribution. But Mostaert was Dutch whereas these productions are unmistakably Flemish and belong to the school of Gerard David, one of whose disciples, Ysenbrandt, has been proved by old documents, to be. Therefore the painter of these pictures is styled "Pseudo-Mostaert", "Waagen-Mostaert" or Adriaen Ysenbrandt.

*

c. v. **153—The Dedication of Christ at the Temple**

*

c. v. **151—The Repose in Egypt**

There exist several replicas of this idyllic subject; the Munich example is one of the weakest among them. The subject goes back to Gerard David.

JAN GOSSAERT, called MABUSE. Born in Maubeuge about 1470. Master in the Guild of Antwerp in 1503. He lived from 1508 to 1514 in Italy and died in Antwerp in 1541.

Jan Gossaert started the pseudo-classic movement in Flemish painting.

*

c. v. **155—The Madonna Sitting in Front of a Recess**

Signed with the artist's full name and dated 1527.

A better replica (may be the original?) of this work is in Vienna.

*

c. v. **156—Danaë.** Signed on the bottom step and dated 1527.

In this picture, which possesses a certain honeyed sweetness, our attention is called to the perspective which is due to Italian influence and marks a tremendous progress, as it is founded upon a thorough knowledge of the laws of perspective.

HERRI MET DE BLES called "CIVETTA" (the Owl). Born in Bouvignes, near Dinant about 1480. Pupil of Patinir. He spent some time in Italy and in 1521 appeared in Mecheln. He died about 1550.

Van Mander, the old biographer of painters, describes, in his "Life of Bles", pictures which are still partly traceable. In their manner, however, they differ completely from this piece, the only one signed with the name of Bles.

*

146—The Adoration of the Magi, in front of a ruin. On a column at the left is the little owl ("Civetta"), and in the right-hand bottom corner there appears the signature "Henricus Blesius f."

C. II.

This painting shows evidence of the earliest Flemish Baroque. In its intricate composition, one detects a fond elaboration of detail and, in the beautiful lustre of the colours, all that remained of the old tradition of painting.

BERNAERT VAN ORLEY. Born in Brussels about 1495; from 1515 on a resident of that city, where he became Court-Painter to the Stadtholder Margaret of Austria. He developed under the influence of the Italian full Renaissance. He died in Brussels in 1542.

Bernaert van Orley became famous through his designs for Brussels tapestries.

*

157—The Sermon of St. Norbert

C. V.

*

***133—Portrait of Jehan Carondelet**, President of the Ecclesiastical Council of Brussels and Chancellor of Flanders. Distinguished and of the highest finish.

C. V.

MICHEL VAN COXCYN, see van Eyck (page 12).

MARINUS VAN ROYMERSWALE, from Zeeland (hence his name of "Marinus"). A follower of Quentin Massys. He was influenced by Dürer. According to dates from his pictures he worked from 1521—1558.

*

138—A Money-Changer and his Wife. Signed and dated 1538.

R. II.

This picture is rather strained in conception so that it has almost the effect of a caricature.

*

R. II. **136—Two Collectors of Taxes in their Office**R. II. **139—A Collector of Taxes in his Office.** Signed
and dated 1542.

*

JAN VAN HEMESSEN (properly Jan Sanders).
Born about 1504. Pupil of Hendrik van Cleve from 1519
onwards. He took his master's degree before 1524. He
practised in Antwerp, where he died before 1566.

R. II. **169—St. Matthew, Appointed Apostle.** Signed with
the full name and dated 1536.

*

This performance is an example of the same exaggerated
mannerism of expression, which dominated almost the
entire Flemish school of that time and was, consequently,
also adopted by Marinus van Roymerswale.

*

JOHANN STEPHAN VAN CALCAR. A pupil of
Titian, who worked in Venice. Portrait-painter.

R. IX. No number—**The Lute-Player**

*

JOOS VAN CLEEF the Younger. Born probably
in Antwerp. He practised his art chiefly at the French
and English courts. He died in London, insane, about
1554.

Portrait-painter. His own portrait, done by himself, and that
of his wife, are in Windsor Castle.

C. II. **660—Portrait of a Man,** half-length, full-face.

*

This picture is taken to be by Joos van Cleef, who was
one of the chief masters of Flemish portraiture of the
XVIth century and laid particular stress on the inter-
preting of the psychic.

*

Copy after JOOS VAN CLEEF the Younger

C. XII. **786—Portrait of a Young Man**

*

Copy from the hand of Rubens after the original, now in
Berlin. See under "Rubens" (p. 100).

WILLEM KEY. Born in Breda about 1515. An apprentice of Pieter Coecke van Aelst in 1529. In 1540 he worked, together with Floris, in the studio of Lambert Lombard and later practised in Antwerp, where he died in 1568.

*

***134—Pietà**

R. II.

This world-famous picture was put down to a great many masters, especially to Quentin Massys. Comparison with a picture of the Six-Collection in Amsterdam settled the authorship in favour of W. Key.

Full of feeling in the expression and suave in colouring.

DUTCH SCHOOL of the XVIth Century

JACOB CORNELISZ of Amsterdam. Born in Oost-Sanen. He worked from 1500 to 1530 in Amsterdam. He died after the year 1533.

*

No number—**The Lamentation over the Dead Body of Christ.** Behind the donors, kneeling at the left, stands St. Andrew. Behind the kneeling women of the donors' family stands St. Agatha. On a jug there appears the Austrian double Eagle.

C. V.

The authorship is uncertain. This painting is a typical Dutch production in its picturesque harmony, the dominant note of which is the brown of the ground.

*

No number—**St. Constantine and St. Helena.** On the coat-of-arms of Constantine there appears the Austrian double Eagle.

C V.

The forms show a certain mannerism, for which the deep colours make amend.

LUCAS VAN LEYDEN. Born in 1494 in Leyden. Pupil of his father Huig Jacobsz and later of Cornelis Engelbrechts. He worked in Leyden and also in Antwerp. He died in his native city, Leyden, in 1533.

Lucas van Leyden was a copper-engraver and painter.

*

Nos 148/149. Folding-Altar from the collection of Kaiser Rudolf II. Originally the altar consisted of two panels which were rounded at the top. Later on, the front and rear parts were sawed apart and joined, two and two together. The corners were pieced out at the top; and, because of this alteration, the original effect has greatly been impaired, since the lower portions, crowded with figures, are in no way balanced by the empty space at the top. Formerly the whole space was filled with the figures and held together by the frame.

- C. V. **148—The Virgin.** Kneeling before her the donor with the Magdalen.

This panel is provided with the well-known monogram of the artist and dated 1522. This, as well as No 149, originally rounded at the top, is now pieced out.

- C. V. **149—The Annunciation**

When the picture was separated from its reverse, about one third of the panel was destroyed by the saw.

JAN SWART VAN GROENINGEN. Born in Groeningen in Friesland. Pupil of Lucas van Leyden and of Scorel after the latter's return from Italy (about 1522—1523). Judging from the dates inscribed on his works he still practised in 1553 (according to L. Burchard).

Jan Swart was a painter and engraver in wood.

*

- C. V. **150—John the Baptist, Preaching**

One of the few extremely rare pictures by this master. The group of figures is full of animation owing to the superb colouring; and the glowing emerald green of the landscape is simply magnificent in its carefully studied detail.

GERMAN SCHOOLS of the XVth and XVIth Centuries

“As early as the end of the XVIth century the signs increase which indicate that a change is preparing in the range of conception and in the sense of form; at the same time there is a maturing of the results of the development attained so far. Even in the sphere of the sacred pictures a slight change is noticeable. As in Italy, thought turned in preference to the suffering and death of Christ; in a similar way, in Germany the Passion of Our Lord stepped into the foreground of artistic description, only with a far more marked and logical development and deeper earnestness. Likewise the other favourite subject of Christian art, the Madonna, underwent a change. She was not only conceived in a more individual manner — sometimes youthful, then again womanly — but also portrayed in the most varied conditions and moods. Suggested by literature, innumerable subjects of the profane world were added to the religious and church-pictures. The patrons of art now could alike enjoy themes, fables, stories and allegories either handed down by old writings, or newly invented by poets and scholars, or even often imagined by the artists themselves. — The portrait treated heretofore as secondary, now acquired in painting as well as in plastic art an independent significance. Hand in hand with this considerable increase in the artistic themes goes a heightened development of the sense of form. The live truth to nature still remains the basis of artistic creative activity. With the older art the heads were certainly copied after nature, but the bodies and particularly the nude ones, hitherto had scarcely ever been correctly drawn. Notwithstanding, it is not the external truthfulness, which is the sign of progress, but the deeper characterizing; and thus the psychic expression was worked out far more minutely. The lines of development were clearly defined. The task set was to ascertain in the measurements and proportions a concordance with certain laws, in order to command more freely the world of forms, to sharpen the psychological insight, to fashion the gowns in more flowing and more expressive lines, making possible a suggestion of the modelling of the body; at the same time adding softness and roundness to the colouring — in a word the epic culminated in the dramatic.” — The German masters surely owed the best in all these various

"forms of progress to their own strength. But outside influences and suggestions received from foreign masters were very important factors too. Gradually Germany's eyes were turned towards Italy. Before all and most eagerly did the artists of the North copy the "ornament" from the Italians. The architecture of the Renaissance gained in importance for them, too; first, of course, only for decorative purposes. Besides being fascinated by the new charm of Renaissance decoration with its unhampered, trailing branches and leaves, its merry friezes and light pilasters, the northern people were also strongly affected by the greater concordance with the laws in the external forms and especially in the proportions. But the German artists never descended to the level of mere imitators; on the contrary, they preserved in their aims as well as in their tendencies complete independence. At the same time the branches, peculiar to German art: copper-engraving and the wood-cut reached their highest development. Being practised by the best among the painters, their technique attained the degree of perfection; at the same time the artistic effect was heightened and the sphere of subjects broadened. This was still encouraged by the fact that the masters no longer worked to order like artisans, and were content to stand at the head of a well-appointed workshop, but, spurred on by an irresistible creative impulse, they also gave expression to their subjective thoughts and personal views. They expressed the surplus of their inventive power in a great variety of independent drawings, which often are of the same importance for the understanding of the artists as their works executed in oils. They often even seem still more valuable for a closer acquaintance with the artistic personality of the man than paintings carried out to the order of strangers."

[Springer's „Kunstgeschichte."]

ALBRECHT DÜRER. Born May 21st 1471 in Nuremberg. An apprentice of his father, a goldsmith of that city. From 1486—1490 he worked in Wolgemut's studio. During his years of wandering through Southern Germany (from 1490—1494) he studied the various masters, and among others he was impressed by Schongauer in Alsace; in 1492 he went to Bâle, and in 1494 he returned to Nuremberg (he is supposed to have been in Venice 1495). In Nuremberg he was domiciled down to the date of his death. He undertook several journeys: between 1505—1506 he went to Venice, and from 1520 to 1521 to the Netherlands. He died in Nuremberg on April 6th 1528.

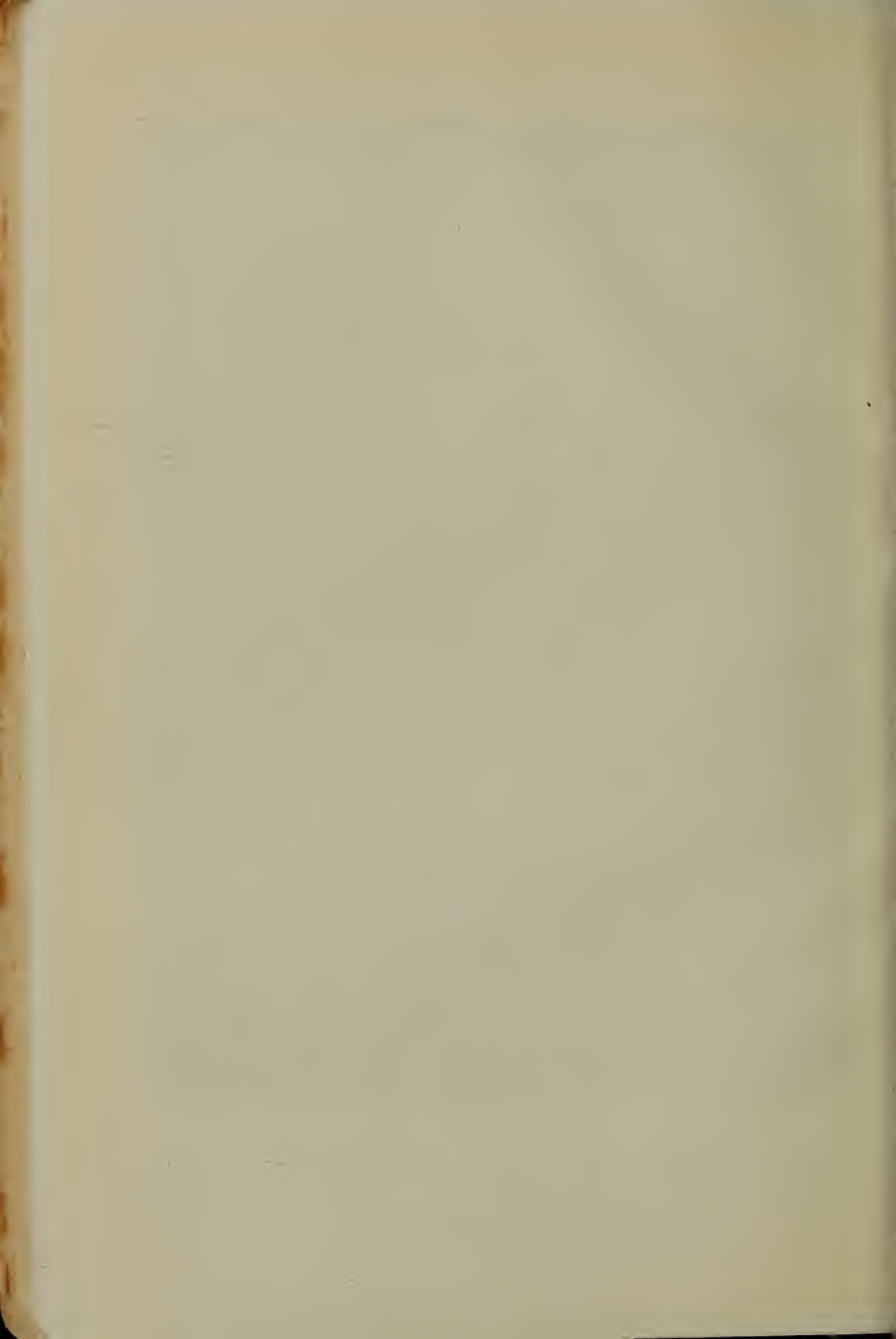
Dürer was an engraver on copper, designer of wood-cuts and painter. He wrote a scientific work on anatomy. He was in



239. Albrecht Dürer

Portrait of the Artist

Phot. F. Bruckmann A.-G., München



touch with the Humanists, whom the Emperor Maximilian gathered about him, and was a zealous adherer of the Reformation. "Dürer's greatness, wrested, so to speak, from a per-verse fate, was the result of his hard and unceasing labour. "Even his contemporaries said in his praise that his talent for "painting was the least among his natural gifts. The diversity "of his interests can be compared to Lionardo's universal "genius. In the beginning of his career he made the problems "of the proportions of the human body his study. Incessantly "he continued his labours up to his death without completing "them. In his writings Dürer is in complete sympathy with "the Renaissance. As we know, the art-principles of this "period centre in the correctness and beauty of proportion, "ideas, which, Dürer, too, preached. But, in his artistic pro- "ductions he did not unconditionally accept its dogmas, and "above all surrendered to its spirit only after considerable time, "in spite of the fact that, at an early period, he did make use "of forms of the antique architecture for decorative purposes. "Until late in life, his personal inclinations and home-traditions "led him his own way, which has nothing in common with the "mediæval school of art, and is equally removed from the Re- "naissance, founded in Italy. He was not satisfied to render "faithfully the types of Nature; but neither did he, like the "contemporary Italians, raise his figures to an ideal and "generally accepted type. On the contrary, he laid the greatest "stress on characterization and brought out the individual ex- "pression. Consequently, he is less successful with the heads "of young women and with children's figures, as they do not "admit of such characterization. He excels in the portraits "of mature people, marked by destiny, with features of a "vigorously pronounced type. Dürer's power of invention "seems without parallel. No other artist of his time could "claim an imagination from which sprang such a wealth of "independent ideas. And, besides, not one of them had at "his command such an overwhelming diversity of corresponding "forms. Aside from a few works of his youth, almost every "single composition was his own. His inventive power never "failed him. Even when treating the same subject repeatedly, "he knows, every time, how to bring out a new side. He "proves himself the same creative master, whether he draws "single figures, peculiar types or paints in detail idyllic "scenes, or portrays dramatic events full of pathos and im- "passioned life. Even his contemporaries valued to the full "this side of his genius, borrowing largely of his wealth of "ideas. It is for this reason that Dürer's drawings, too, play "so important a rôle among his works. They represent the "most immediate expression of his imagination and most "faithfully render his conceptions, displaying to the full his "creative power. Only those who are thoroughly familiar

"with Dürer's drawings and, above all, with his copper-engravings and wood-cuts may claim to understand fully "Dürer's artistic personality." [Springer's „Kunstgeschichte“.]

*

C. III. **236—Portrait of one Oswolt Krell.** Inscribed at the right with the name and dated 1499. — Dürer's earliest picture in the Old Pinakothek. As it was customary to close the altar-shrines on week-days, single pictures were likewise in those times covered with curtains or kept in wooden cases. Thus the case for the portrait of Oswolt Krell was found in the Germanic Museum of Nuremberg. It bears, on the outside, the Krell coat-of-arms painted by Dürer.

"The man depicted here by Dürer in all the harshness of "his personality, is not attractive. The three-quarter "profile represents a beardless young man with a head, "noticeable for its protruding bones. His eyes gaze out "seriously, almost sulkily from the further corners. The "black velvet gown harmonizes well with the red curtain "in the background, which, on the left leaves room for "a vista of high-branching trees. The artist took special "pains with the hair and the fur-coat hanging down from "the right shoulder and held firmly by the left hand. "Also the grey shadows in the flesh are finely blended. "The whole undisguised truthfulness, together with a "certain serious grace, fully in keeping with the times, "is preserved everywhere." [M. Thausing: "Dürer".]

*

C. III. ***237—Portrait of a Young Man.** Supposed to be the portrait of Dürer's brother Hans. — Pieced out on the right and left in modern times. Dated 1500 in the upper left-hand corner.

"It depicts a beardless face and irregularly formed head "with deep sunken eyes, supported by a long neck and "covered with a net, on which a brown cap is set. The "irregular features of the thin face are uncouth, even "common, though of lifelike conception and painted in "a vigorous brown flesh-tone." [M. Thausing: "Dürer".]

*

C. III. ***239—The Artist's Portrait.** On the left: monogram with date 1500; on the right the following inscription in Latin: "*I, "Albrecht Dürer of Nuremberg, have thus painted myself in my "28th year with my own paints.*" — This world-renowned picture was brought from the Silver Room of the Town-hall of Nurem-

berg. — Unfortunately it has been partly retouched in modern times. One recognizes, for example, under the inscription an old cartouche, which probably bore an inscription from the master's own hand.

"Our idea of Dürer's personality is exclusively based upon this portrait from his own brush. The noble face with the long curls hanging down, the great seriousness of the eyes, wide open and quietly looking out; the thinker's brow and the wealth of sensuous feeling in the expressively curved and rounded lips — in spite of all this it has always been maintained that the head lacks the convincing and individual stamp: we have only to compare this portrait with the older ones by the master to recognize how little Dürer here strove after representing reality. He did not paint himself such as he was, but such as he wanted to be. The large eyes were not his. His own were narrowly slit; they lay flat in the head and his brows curved high above them. Everything here is altered to give an air of dignified prominence. It has recently been proved that the proportions of the portrait tally with Dürer's "normal proportions". Immensely effective is the placing of the head 'en face' in the vertical position. The hair hanging down in long, finely curled strands, intensifies the impression of solemn tranquillity. The hair, too, is artificial. The contour is quite even on both sides, so that, together with the accompanying curls, it fills the picture to its full breadth. The joy in one's own personality is considered a fundamental feature of the Renaissance. But here there is more than that: the lifting of the individual to the ideal. The portrait has the effect of a self-confession, of a programme. Never before did a man of the North thus look at us. There is something Christlike in it."

[H. Wölfflin: "Die Kunst Albrecht Dürers".]

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238—The Lament over the Dead Body of Christ R. III.

Signed on the linen cloth with monogram and date: 1500.

In the foreground the original miniature pictures of the donors are faintly visible through the coating of paint put on in the following period of the Baroque. In other

parts, too, there were changes made to suit the taste of that style.

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- C. III. **249—Portrait of Jacob Fugger, the Rich.** (1459 to 1525). A member of the famous old patrician Augsburg family, who raised themselves within a century from the condition of poor weavers to that of the wealthiest merchants of Augsburg, or perhaps of all Europe. They were the Rothschilds of their age, and, like them, raised to the nobility; and they frequently replenished the exhausted coffers of the Emperors Maximilian I. and Charles V.

This picture is painted with so-called "glue-paint" on canvas; therefore it is poorly preserved and considerably restored.

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N^{os} 240—242. The Paumgartner Altar. Triptych from St. Catherine's in Nuremberg. It was dedicated to that church by the patrician family Paumgartner. (The altar formerly was, for the greater part, defaced by having been painted over in the taste of the Baroque.)

- R. III. ***240—The Nativity.** Below the miniature-pictures of the donors. (Centre-piece.)

- R. III. ***241—Lucas Paumgartner as St. George.** On the reverse-side "The Virgin" (very much damaged). (Left wing.)

- R. III. ***242—Stephan Paumgartner as St. Eustace.** (Right wing.)

This altar is the masterpiece of Dürer's early period, and may be said to be one of the strongest pictures that German art ever produced.

*

- C. III. ***243—Portrait of Michael Wolgemut.** In the upper left-hand corner there appears the German inscription: "*This has Albrecht Dürer portrayed after his master, Michael Wolgemut, in the year 1516. He was then eighty-two years old and lived until the year 1519, when he died on St. Andrew's day, early before the sun rose.*"

This picture must have been painted much earlier than the inscription indicates, a conclusion based on the exaggerated, if imposing characterization of the old man's head.

*

244—The Death of Lucretia. Signed in the left-hand bottom corner with monogram and date: 1518. R. III.

Dürer painted this picture according to his scientific theories about the proportions of the human body, but was not successful in attaining a pleasing effect.

*

Nos 247/248. The Four Apostles. These two panels were presented by the artist on Oct. 17th 1526 to the Council of his native town Nuremberg. They were placed in an upper room of the Town-hall. The lower portions with the Bible-texts were sawed off and remained in Nuremberg.

***247—St. John, the Evangelist, behind him St. Peter.** Signed with monogram and date: 1526. R. III.

***248—St. Paul, behind him the Evangelist Mark.** R. III.

This work is, so to speak, Dürer's "last word". The monumental characterization of the figures was explained by the fact that Dürer wanted to personify the four "temperaments". (St. Mark, the Sanguine — St. Paul, the Choleric — St. John, the Melancholic — St. Peter, the Phlegmatic.) St. Mark is here treated as one of the Apostles, but he was, of course, an Evangelist. Recently another explanation has been given by Dr. Heidrich in his work: 'Dürer and the Reformation'. — "Dürer had "dedicated these pictures to the Town Council with inscriptions, wherein there was explained, what each figure "was to 'say' to the 'regent' of the town. It was a question "of a 'warning' against the sects of the Anabaptists. This "is expressed in the manliness of the figures so composed "and yet so ready to fight." —

"Dürer for once at least wanted to express himself in the "monumental form. This picture of 'The Four Apostles' "is the result. He collected himself for the heroic-size "figures of the Four Apostles (painted in 1526). Nobody "had ordered the pictures, nobody bought them and, besides, they were not intended for any church. Dürer "presented them to the Council of his native city, providing them with those inscriptions full of deep significance, which stamp his creation as not only an artistic, "but also a religious legacy. At a time when everything

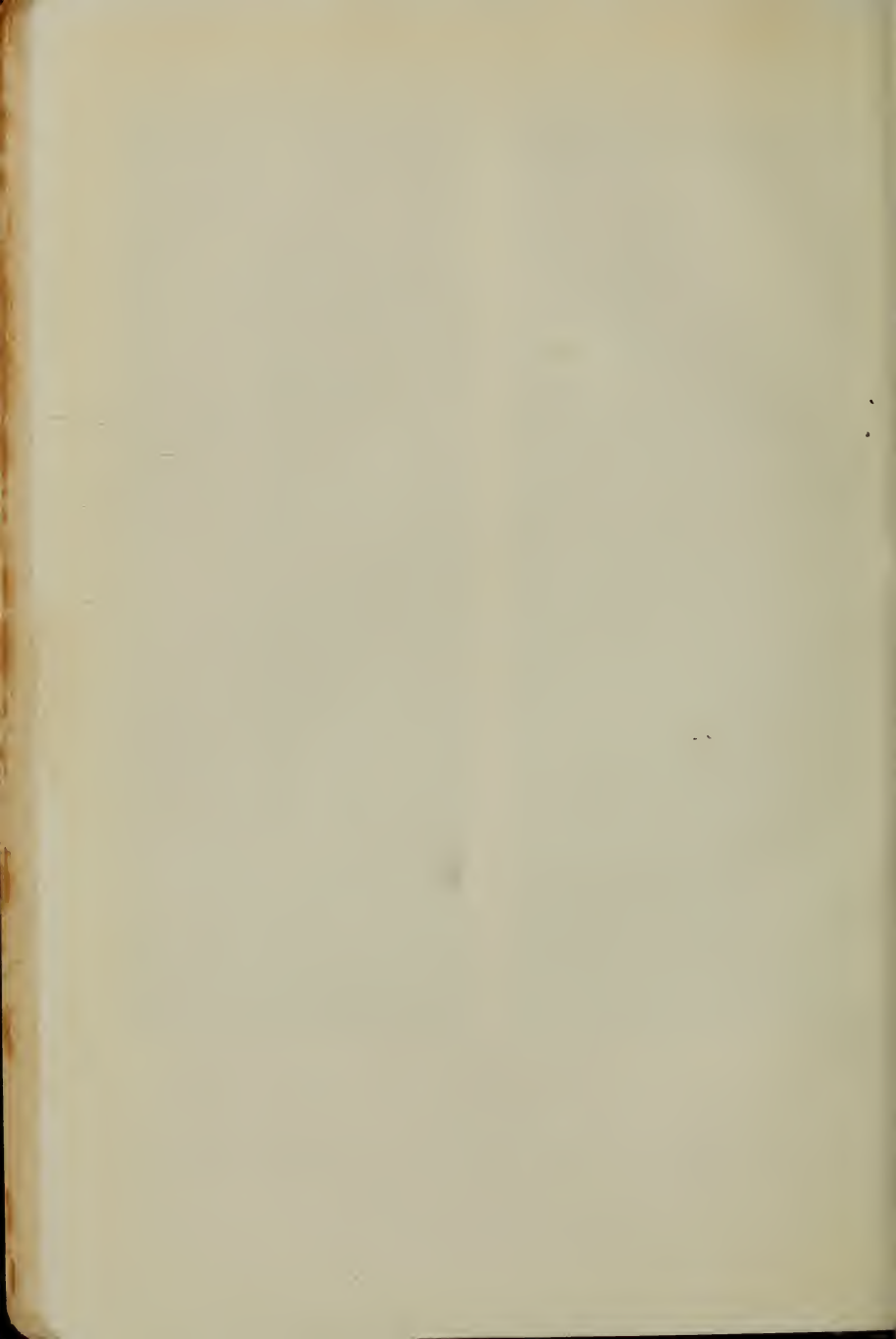
"was unsettled, he wished to set upon a pinnacle the
 "teachers whom he considered the only ones to guide
 "humanity to the right. — The figures are painted on high
 "narrow panels with a dark background, just large enough
 "to contain one figure. The master renounced every
 "possibility of beauty of space-composition in the Italian
 "conception. Pose, which has a right to independent
 "value, plays no longer any part here. Everything lies
 "in the expression! But one feels the motion rather than
 "sees it, for the figures are wrapped in large cloaks, and
 "it is only here that the characterization sets in. Dürer
 "modelled the bold masses of Paul's long, white mantle,
 "stiffly hanging from the shoulders, with all the tremen-
 "dous energy of the plastic feeling which was in him —
 "then again, in marked contrast to this, there appears
 "the softer stuff of the John; its colour is a rather warm
 "red. The white of Paul's cloak, cool in itself, is made
 "still more so by greenish-grey shadows. Dürer knew full
 "well how much expression lies in colour. — The theme
 "of the John is a man with an indolent inclination of
 "the head and eyes gazing into an open book. With
 "glance fixed straight before him, Paul stands there with
 "mighty Bible and with drawn sword ready for the con-
 "flict. — In the very glances of Paul and John there is
 "a contrast which Dürer continued in the two additional
 "figures. It seems as if all the vigour of effect was con-
 "centrated in the eye of Paul, who in that respect is far
 "stronger than John, who gazes down with half-closed
 "eyes. And when the second pair was added, the very
 "natural balancing was avoided by the master: Peter's
 "eyes, too, cannot be seen, while those of Mark, wide
 "open, are fairly awful. — But whoever has stood before
 "the fascination of this Apostle-eye, knows that in this
 "picture there appears not only a new conception of holy
 "men, but also an altogether new conception of human
 "grandeur. It is by such men that the task of the Re-
 "formation was accomplished." [H. Wölfflin: „Dürer".]



247—248. Albrecht Dürer

The Four Apostles

Phot. F. Bruckmann A.-G., München



ASCRIBED TO ALBRECHT DÜRER.

*

Nos 245/246. Two inner wings of an Altar, formerly in the private chapel of the Jabach family in Cologne. The outer pictures sawed from their backs, represent, on the one side, the „Trials of Job”, upon the other, two of „Job's Comforters”. The whereabouts of the centre-piece are unknown.

245—SS. Joachim and Joseph. Upon the staff of St. Joseph is the monogram. C. III.

246—SS. Simeon and Lazarus. Upon the staff there appears the spurious monogram. C. III.

“The Jabach Altar (Munich, Frankfort and Cologne) can “only be attributed to Dürer's studio. The dating of 1500 “is certainly too early. Everyone of its themes points to “the period between 1503—1505. It grows weak, however, “when compared with the genuine works.”

[H. Wölfflin: “Dürer”.]

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251—The Holy Company: Mary with the Holy Child, Elizabeth with the Infant St. John, St. Joseph and Zacharias. C. III.

JACOPO DE' BARBARI, called in Germany Jacob Walch (i. e. the Welsh or Italian). The date and place of his birth are unknown. He lived in Venice where he compiled in 1500 a perspective plan of that city in a series of wood-cuts. This “Prospectus” was published by Anton Kolb of Nuremberg. In the same year Barbari must have removed to that city. He appears in the Chronicle there till the year 1504 as Court-Painter and illuminator to Maximilian I. Then he entered the service of Count Philip of Burgundy. In 1510 he was Painter to the Court of Margaret of Parma, Regent of the Netherlands, and in that country he died.

Barbari was a painter and engraver on copper. He signed his works with a Caduceus (the staff of Mercury). Barbari interests us, above all, because of his connection with Dürer. The latter says, himself, in his introduction to the „Principles of Proportion” that he started from Barbari's theories in his “Principles of the Measurements of the Human Body”. Moreover there is a great deal suggested by Barbari in Dürer's copper-engravings of the period after 1500, when the former was domiciled in Nuremberg. On his side Barbari profited a great deal from Dürer. The “Still-Life” of 1504 cannot be

imagined without some of the latter's water-colour-paintings. [Compare the Stag's Head and the famous Hare in the Albertina (Vienna).]

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- C. III. **No number—Still-Life.** A Dead Partridge and a Gauntlet hanging together on a Nail. — Signed with the artist's mark (the Caduceus) and dated 1504.

One of the earliest still-life-pictures. A subtle study in fine grey tonality.

HANS SÜSS called HANS OF KULMBACH. Born at Kulmbach (in Franconia) probably in 1476; he was a pupil of Jacopo de' Barbari and Dürer. He worked in Nuremberg between the years 1514 and 1516; then, for a short time, in Krakau. He died in 1522.

*

Nos 254/255. Two Altar-Wings, brought from Nuremberg.

- R. III. **254—St. Joseph**, standing on the right.

- R. III. **255—Zacharias**, standing on the left.

In their large forms and unpretentious colouring these pictures are highly impressive.

HANS LEONHARD SCHÄUFELEIN. Born before 1490 in Nuremberg, and assistant of Dürer till 1505. He practised in Nuremberg and Augsburg (about 1512). From 1515 he was „Town-Painter” in Nördlingen where he died about 1539 or 1540. A prolific engraver in wood.

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- C. III. **265—The Crowning with Thorns**

Like all productions of Schäufolein this picture shows Dürer's strong influence.

BARTHEL BEHAM. Born in Nuremberg in 1502, where he is supposed to have been a pupil of Dürer, and where he lived till 1524. From 1527 he was a resident of Munich and in 1530 he entered the service of the Dukes of Bavaria. He died in Italy in 1540.

*

- C. IV. **267—The Discovery of the Cross.** With the inscription: „1530 Bartholome Behem”, to the left of the coat-of-arms of Duke Wilhelm IV.

One of the few oil-paintings by the famous "small-master" of copper-engraving art. His colours were not pleasing being flat and gaudy.

SCHOOL OF THE MIDDLE RHINE.

MATTHIAS GRÜNEWALD from Aschaffenburg. He worked in the beginning of the XVIth century. The first positive account we have of him, is that in 1515 he was Painter to the Court of Archbishop Albrecht of Brandenburg in Mayence. He is last heard of in 1529. The dates of his birth and his death are unknown, as well as any definite events of his life.

If Dürer is celebrated as the greatest master of drawing and of invention in German art, Grünewald deserves the name of the greatest painter of Germany. In his picturesque qualities he is occasionally approached by Baldung alone. With Grünewald colour is the means of strongest expression. From the shadowy twilight there suddenly flares up the passionate glow of bold colours, creating weird effects of light. Just as surprising are the contrasts in the psychic life of his figures. They stand before us lost in deep thought to which we possess no clue: then, again, they are thrilled by ecstasy. Above all Grünewald is attracted by the awful. — To be sure, the only positive thing we know about him is that he was unhappily married and was possessed of deep melancholy. His well-known masterpiece, the Isenheim Altar (painted about 1510) is in the Colmar Museum (Alsace).

*

***281—The Disputation between St. Mauritius and the Holy Bishop Erasmus.** This painting was ordered about 1524 by Cardinal Albert of Brandenburg, Elector of Mayence, for the Collegiate Church of St. Mauritius and St. Magdalen, built by him at Halle (on the Saale) in 1518. R. III.

"It is surprising with how much taste Grünewald here "grades the colours originally so simple; how he makes "these vigorous and yet delicate and luminous colours "increase and decrease; how, in favour of an unimpaired "colour-effect, he relinquishes all limitations of design "which at that time still dominated the German world of

"painting. Although the brocade of St. Erasmus with its "elaborate stiff gold is not very well preserved, yet it is "still extremely rich in colouring. An example of unrivalled "beauty in German painting of the XVIth century is the "softly shining armour of St. Mauritius. What pleasure "Grünwald derived from colour, exclusively as such, is "shown by the magnificent armorial cushion with its elegantly carried-out contrast of the grey pearl-embroidery "on the vivid red groundwork." [K. Voll: "Führer".] — The figures show no outspoken gesticulation or play of features. They are placed in majestic juxtaposition. And still we receive the impression that these two men are having a soul-to-soul, but outwardly well controlled struggle. — "Without being overbold one may assert that "this altar, in its exquisite colouring, is the best picture "of the entire 'Old German' School." [K. Voll: "Führer".]

*

No number—The Mocking of Christ. Dated 1503 (genuine?). This picture came from the University of Munich. It is believed to be an early work by the master.

SCHOOL OF THE UPPER RHINE

HANS BALDUNG called **GRIEN**. Born in Weyerstein (near Strassburg) between 1475 and 1480. He developed under the influence of his friend Dürer. In 1509 he became a citizen of Strassburg. From 1511 he practised alternately in Freiburg (1511—1516) and Strassburg, where he died in 1545.

Baldung was a painter and illustrator.

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- C. IV. *286—Portrait of the Margrave Philip Christoph of Baden.** This picture bears the well-known monogram of the artist. The expression is noble and the colours mellow and deep.

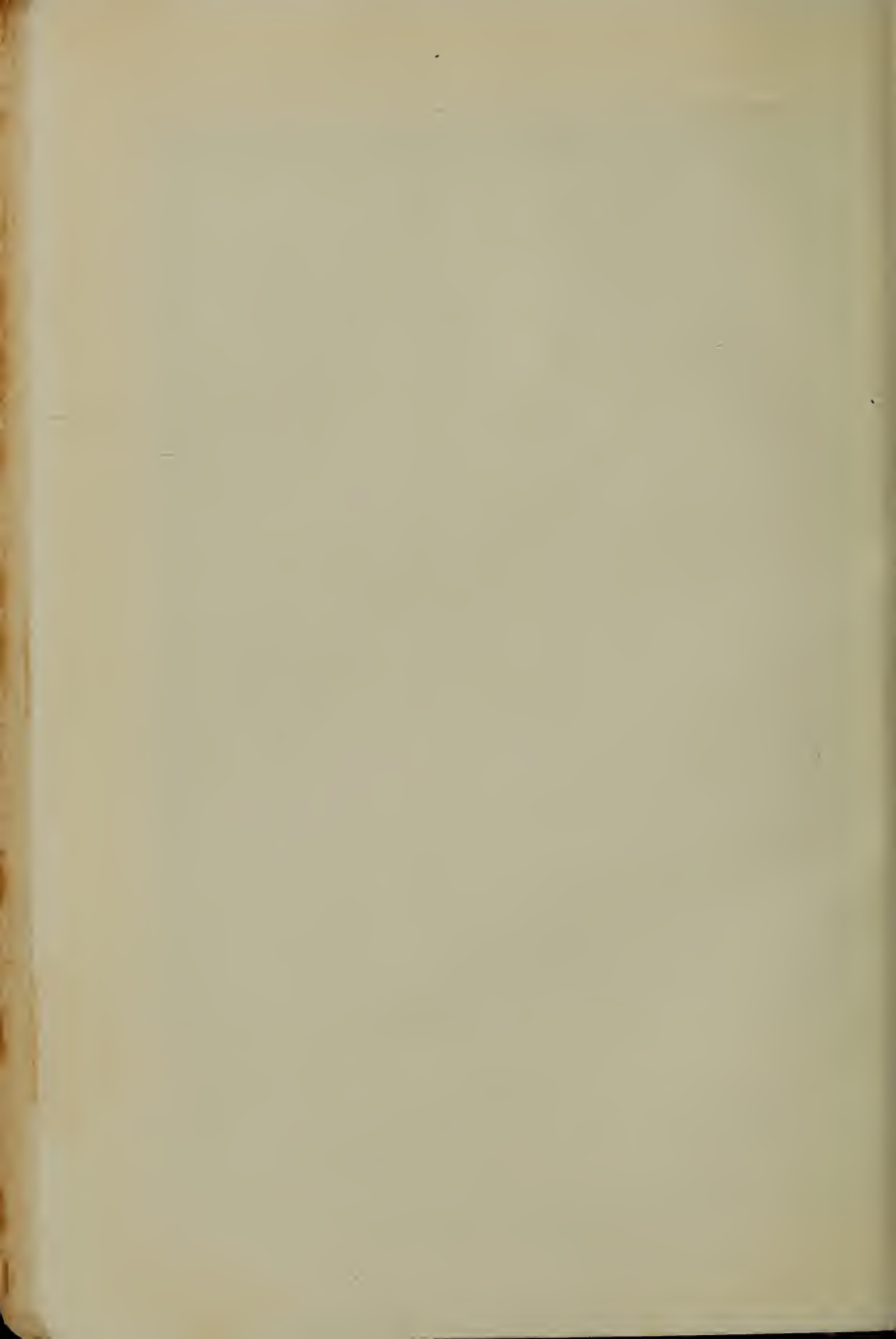
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281. Matthias Grünewald

The Disputation between
SS. Mauritius and Erasmus

Phot. F. Bruckmann A.-G., München



*287—Portrait of the Margrave Bernhard III of Baden. Signed at the right with the familiar chiffre of the artist and dated 1515. C. III.

MASTER OF MESSKIRCH, called so after one of his masterpieces, which is in Messkirch (Baden). He practised about 1525—1550.

287a—St. Christopher *

287b—St. Andrew

The works by this master, unknown by name but appreciated by connoisseurs, are easily recognizable by the simple grandeur of their forms, the light and delicate warmth of their colours and the human mildness of expression.

HANS HOLBEIN, the Younger. Born in Augsburg in 1497. Pupil of his father, Hans Holbein, the Elder. He worked in Bâle (from 1515 onwards) where he entered the Guild in 1519; then, for some time in Lucern (in 1516 or 1519). He is supposed to have been in Upper Italy in 1518. From 1526 onwards he worked in London, where, in 1536, he became Painter to the Court of Henry VIII. Twice he visited his home Bâle, in 1528—1531 and then again in 1538. He died of the plague in London in 1543.

“When he came to England, a stranger and unknown, in search of Fortune, Thomas Morus, the Royal Chancellor, took the young man under his wing. For a year he lived in the home of Morus, who introduced him to the court-circles and to the scholars of the day. The following year he was in the service of that Henry, who condemned to the scaffold Morus, his first patron. He was a witness of the massacre, instigated by Henry, and thus experienced a ‘Dance of Death’, much more gruesome than he had previously depicted it. — The proudest and the most pathetic figures that walked across the stage of Henry VIII are represented in his pictures: statesmen, princes of the Church, young noblemen and beautiful women. Above the heads of them all, the sword of Damocles was suspended even while Holbein was painting them. The very temperament and the psychic life of his models were to him indifferent. A stranger in a strange land he considered himself rather as a “Camera obscura”. Ordered by the King he went from Burgundy to

"Brussels, and from there to Cleves. He painted without the "slightest pang of conscience Christine of Denmark in the "same matter-of-fact manner with which he painted Jane "Seymour, and Anne of Cleves. One might almost say that "Holbein himself had in him something of Henry VIII." [R. Muther: "Geschichte der Kunst".] Holbein left his home early, and became in the real sense of the word international. He was brought into no conflict with a narrow home art-tradition, for his father had trained him, when yet a boy, in the principles of the Renaissance. As a man he was strongly drawn to secular scholarship, and mostly to the Humanists. He felt himself akin to no-one so much as to the enlightened scoffer Erasmus of Rotterdam, whose "Praise of Folly" he illustrated. He was probably never interested in religious questions and subjects of this kind appealed to him only when he had the order to paint one. His greatest talent lay in ornamental decoration. In accordance with this he composed many patterns for illustrative purposes, for stained glass, jewelry and ornaments for arms. Besides he made designs for frescoes on house-fronts. He even busied himself with ladies' gowns. If he happened to paint a sacred subject for his own pleasure, he completely left out the spiritual. Thus, the representation of the dead Christ in Bâle is practically only a presentation of the nude. With this striving after the objectively visible, the portraiture of people surrounding him was his native element. His classical portraits show close observation; they are clear and intelligent, in a cool tonality, mostly on a neutral background. Portrait-drawing, which admits of the greatest abstraction, was even still more his forte. (The main treasure of Holbein's drawings is to be found in the Royal Library of Windsor Castle.) With him drawing is no suggestion or only a preparatory trial, but is complete in the harmonious play of the lines.

*

C. IV. ***212—Portrait of Derich Born.** A young merchant of the Hanseatic "Stahlhof" in London.

This picture is painted on paper. There is a second portrait of Derich Born in Windsor Castle, dated 1533.

Owing to the instantaneousness of its impression, the vivid freshness of colouring and the indubitable mastery of treatment, this picture, so small in size, is a true gem of painting.

*

C. III. **213—Portrait of Sir Bryan Tuke.** Treasurer of King Henry VIII of England.

This picture came from the Ducal Gallery of Munich. As late as 1598 the figure of Death did not appear therein; accordingly it

cannot have been done by Holbein's hand, since the master died as early as 1543. Even in regard to the figure of the Chancellor, Holbein's authorship is doubted.

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213a—Portrait of a Man. In the lower right-hand corner appears the date 1536. This painting was acquired in 1899. Holbein's authorship is justly disputed by many. C. III.

HANS BURGKMAIR. Born in Augsburg, where, in 1473, he became a pupil of his father, then of Schongauer in Colmar. He was influenced besides by the Venetian masters. In 1498 he was received at the Painters' Guild of Augsburg, where he died in 1531.

Among the artists, who introduced the forms of the Italian Renaissance into Germany, Burgkmair is of the greatest importance. He brought from Venice the suggestions for the architectural element in his paintings. His types exhibit a Southern regularity of form hitherto unknown in the Northern lands. With all his enjoyment of the epic and the rendering of Nature in all her wealth, he subordinates with resolute capability the detail to the impression of the whole, besides bringing the colours into harmonious relationship to each other. He shows preference for a gold tone. — Burgkmair was a painter and an illustrator.

*

No 222 and four pieces not numbered. Triptych of the Evangelist John.

***222—St. John the Evangelist on the Island of Patmos.** On a roll of manuscript we notice the inscription: *Johann Burgkmair pingebat MDXVIII (1518).* (Centre-piece.) R. III.

***No number—St. Erasmus** R. III.
On the reverse-side: "St. John the Baptist." (Left wing.)

***No number—St. Nicholas** R. III.
On the reverse-side: "St. John the Evangelist." (Right wing.)

*

225—Esther Kneeling before Ahasverus. Signed on the pillar in the centre as follows: "MDXVIII Joann Burgkmair, a painter of Augsburg. did this." (Translated from the Latin: Joann Burgkmair Pictor Augustanus faciebat.) C. III.

From the date of the inscription, as well as from the wealth of reminiscences of Venetian art and locality, it

is very plain that this picture was painted there. Burgkmair's predilection for a golden brown as a general tone is here very evident.

BAVARIAN SCHOOL

LOWER BAVARIAN SCHOOL in the beginning of the XVIth Century.

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R. III. 292a—Triptych from the University of Ingolstadt (Bavaria)

Centre-piece: Narcissus Martyr and St. Matthew the Evangelist.

Inner sides of the wings: (left) The Virgin, (right) St. John the Evangelist.

Outer sides of the wings: St. Christopher and St. Margaret.

— This Triptych was formerly assigned to Ulrich Apt the Elder. The finely graded colouring together with the splendid green of the landscape is charming, The gracious figure of the Madonna is of special loveliness.

ALBRECHT ALTDORFER. Born before 1480. Probably a pupil of his father. About 1505 he became a resident of Regensburg, where he died in 1538. He was a follower of Dürer. He was a painter and illustrator.

Altdorfer did not work for the Church, but painted his charming cabinet-pieces for distinguished patrons of art. He is supposed to have been influenced by the miniature-painting of his native country (there is an established relationship between him and the illuminator Berthold Furtmair); this is all the more probable, when considering the minute detail of his technique at a time when artists, under the influence of Italy, were striving after great decorative effect. With him the figure, as such, very seldom served as an independent means of expression, but only appears as an accessory to his landscapes, which he depicted with a sense of loving intimacy in a fresh and "piquant" manner. Altdorfer might be said to have particularly delighted in playing with architecture. He improved every opportunity afforded by such a subject to evolve the manycoloured phantasmagory of dainty toy-castles

with turret and pavillion, fanciful wells and romantic ruins. With all this he never failed in the unity of colouring, in spite of all the wealth of detail. His groups of children show a grace of merriment and his light-effects bear testimony to the consummate mastery which he displays in accentuating with great charm the significance of single scenes (for instance: in the theme of Alexander's battle, rather tedious in itself).

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***288—A Wood** with the Figure of the Knight St. George, Conquering the Dragon. On the tree appear the monogram and date 1510. C. III.

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289—Susannah and the Elders. In the left-hand bottom corner are the monogram and date 1526. C. IV.

Notice the curious palace and the fine grass and trees, especially the mallow at the foot of the stairs.

*

290—The Victory of Alexander the Great over C. IV.

Darius. In the left-hand bottom corner monogram and date 1529. Signed below on the frame: *Albrecht Altdorfer zu Regensburg fecit.* (A. A. did this at Regensburg.)

Napoleon I is said to have pronounced this painting the best of battle-pieces. (It had been taken to France in 1800 by Napoleon and later returned.)

*

***291—The Virgin upon Clouds.** Signed on the trunk of a tree with the monogram. C. IV.

On the reverse: Mary Magdalen at the Sepulchre of the Lord.

*

***293—The Pine-Wood.** Painted on paper (pasted on wood). C. III.

On the left is the monogram.

This picture is one of the earliest pure landscapes known to the history of art. The foliage is exquisitely done and the colours are fresh.

LOWER BAVARIAN SCHOOL.

*

***292—The Lament over the Dead Body of Christ.** C. IV.

According to Dr. Buchheit of Munich, this may be a painting of the Ingolstadt School.

Luminous colouring and an abundance of detail.

MELCHIOR FESELEN. He was probably born in Passau. He practised in Ingolstadt (from 1522 to 1533), where he died in 1538.

*

- C. III. **294—Siege of Rome by Porsena, King of the Etruscans.** On the trunk of a tree in the centre there appear the artist's monogram and the date 1529.

*

- C. III. **295—The City of Alesia, Besieged by Julius Caesar.** The monogram and date 1533 appear on the trunk of a tree at the right.

On comparing these pictures (N^{os} 294—295) by Feselen with the battle-scene (N^o 290) of Altdorfer, the works by the former can only claim an interest as curioses, relating to the history of civilization, whereas Altdorfer's presentment excites an artistic pleasure.

LUDWIG REFINGER. He studied, together with Barthel Beham, under Wolfgang Muelich in 1528. Afterwards he was employed by Beham, whose widow he later on married (in 1545). He worked in Munich and Landshut. He died about 1548—1549.

*

- C. III. **269—Marcus Curtius Rufus, Leaping to his Death** One of a series of historical pictures formerly belonging to the Duke Wilhelm IV of Bavaria.

MARTIN OSTENDORFER. Court-Painter to Duke Wilhelm IV of Bavaria.

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- C. III. **296a—The Napkin of St. Veronica.** At the top the monogram M. O. (enlaced) and the date 1520 (original?).

HANS WERTINGER, called "SCHWABMALER". He is mentioned from 1491 onwards. He was Court-Painter to Duke Ludwig X of Landshut. He died in the city of Landshut in 1533.

*

Nos 223/224. Diptych, composed of the portraits of Duke Wilhelm IV of Bavaria and the Duchess Maria Jacoba of Bavaria, his wife. The panels are rounded at the top.

223—Portrait of Duke Wilhelm IV of Bavaria C. IV.
(1493—1550). On the reverse are the coats-of-arms of the Duke and his wife with the mottoes and the date 1526. (This panel is movable, being the "door" of the diptych.)

224—Portrait of Duchess Maria Jacoba of Bavaria C. IV.
(1507—1580)

The figures are in a rich brown and gold tonality. A suggestion of blue in the sky sets off the harmony of these colours.

HANS MUELICH. Born in Munich in 1516. Pupil of his father (?), Wolfgang Muelich, whose workshop, upon his father's death in 1541, he took over.

*

Nos 301/302. Portraits of a Man and his Wife. Pendants.

301—Portrait of a Certain Andreas Ligsalz. With C. IV.
monogram and date: 1540.

302—Portrait of Frau Ligsalz, née Ridler. Bearing C. IV.
monogram and date: 1540.

These portraits are simple and matter-of-fact as to form, and unpretentious in effect which is almost wholly due to the black and dark-green colouring.

CHRISTOPH SCHWARZ. Born in 1550 near Ingolstadt. Pupil of Melchior Bocksberger. In Venice he was inspired by the works of Titian and Tintoretto. He practised in Munich, where he died in 1592.

Schwarz was a painter of sacred pictures and of portraits.

*

1379—The Artist's Family C. XXII.

Simple and earnest in style and colouring.

SAXONIAN SCHOOL

Lucas Müller, called LUCAS CRANACH. Born in Cronach (Franconia) in 1472. He was employed in Wittenberg from 1505 on as Painter to the Court of the Elector of Saxony. From 1550 to 1552 he stayed in Augsburg and Innsbruck. He died in Weimar in 1553.

Up to his thirtieth year Cranach remains unknown to us as a painter; but the earliest pictures from his brush, now extant are the best he ever painted. To these productions belongs our "Christ Crucified" (see note below). Only too soon his high art was lost in a superficial activity and when it comes to pictures of his later period, it is impossible, even for the connoisseur to distinguish works by his own hand from those done in his workshop, which was the most productive of Germany during the XVIth century. To-day there scarcely exists a gallery of prominence that may not boast of a small collection of "Cranachs". Every portrait ever performed by the master exists in a whole series of replicas. His pictures of Luther, Melanchthon and the Elector Johann Friedrich of Saxony may be said to be scattered all over the world. — If on one hand he painted many portraits of the heroes of the Reformation and pictures of the Madonna, on the other he treated mythological subjects and depicted scenes of a poetical and popular character. He seems to have particularly delighted in representing the nude. — And they are all treated in the same piquant manner: the virtuous woman or the one of "facile" morals, be it Judith, Lucretia or Venus. For this very reason he chose the subject of the „Well of Youth" taken from German fairy-lore. On one side the old wrinkled women step into the magic water to emerge rejuvenated on the other side, in the shape of the most attractive damsels. These themes of a somewhat "risqué" character reconcile one by their provincial grace, the lively, often bold colouring and the decorative breadth. Of course, one often cannot tell, whether the charm of these pictures is the result of a scheme of primitive simplifying, or if the tortuous and affected style, characteristic of his figures, has to be pronounced a hasty mannerism.

*

- C. IV. *No number—**Christ on the Cross with the Thieves and Mary and John.** On the ground there appears the date 1503. Although this painting does not bear the master's sign (a small dragon), it is so like the famous "Repose in Egypt" in Berlin (signed and dated 1504), that the slightest doubt as to the artist's authorship is out of the question.

Our picture belongs to Cranach's earliest works, which, at the same time, are the best ever created by him. The greatness of conception, the wealth of form and colour, the impassioned composition indicate a relationship of the master's early phase with the art of Grünewald. His later works, scattered everywhere, are of a more amiable character, but they do exhibit a certain mannerism and haste.

*

270—The Virgin with a Bunch of Grapes. Signed below on the left edge with monogram. According to an inscription on the reverse of the picture, it was painted in 1512, a date still belonging to the better period of the master.

C. IV.

*

271—The Death of Lucretia. On the dagger there appear the monogram and date: 1524.

R. III.

In keeping with the taste of the XVIIth century, Lucretia was provided with a short red skirt. According to Prof. Voll's "Führer" this picture was fastened together with Dürer's Lucretia (N^o 244), forming a sort of box, so that Cranach's picture, which had been painted over, was the lid. By opening this "one could enjoy the untouched Renaissance-nudity of Dürer's Lucretia". [K. Voll: "Führer".]

*

272—Madonna with the Child. Round picture. Provided with monogram and date: 1525.

C. IV.

*

275—Moses with Aaron and Two Prophets. Shows monogram and date: 1532.

C. IV.

This picture is a fragment of the allegorical representation of the Fall and the Salvation of Man; these had been repeated several times by Cranach and his pupils. The skeleton arm, visible at the left of the picture, belongs to the group of the "Death and the Devil", who are driving Adam into the pit of hell.

*

278—The Woman Taken in Adultery, Brought before Christ. Signed with monogram above the round window. The figure at the left and the upper part of the architectural ornament are later additions marring the effect.

R. III

*

279—St. Anne together with the Virgin Mary and the Child. Unsigned and undated.

C. IV.

DUTCH SCHOOL of the XVIIth Century

HENDRIK GOLTZIUS. Born in 1558 in Mülbracht (province of Jülich) of German parents. He practised in Haarlem, where he died in 1617.

Goltzius was the most famous Dutch copper-engraver of the Baroque period.

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- C. XIII. ***673—Portrait of a Standard-Bearer.** According to the coat-of-arms, the picture represents a Mynheer van Heussen. Painted in 1590. For this early date the picture is extremely free in execution and fine in colouring. It is a preliminary step to the art of Rubens and Frans Hals.
-

CORNELIS VAN HAARLEM. Born in 1562 at Haarlem. Pupil of Pieter Pietersz in Amsterdam and later on of Gillis Coignet of Antwerp. He worked chiefly in Haarlem, where he died in 1638.

Cornelis van Haarlem was a painter of Biblical and mythological subjects.

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- R. IV. **303—Let the Little Ones Come unto Me.** The figures of this picture suggest the classic, and are broadly treated. Delicacy of execution combined with very light colouring.
-

ABRAHAM BLOEMAERT. Born in Gorkum in 1564. Pupil of Joost de Beer. He spent several years in Paris. He practised in Amsterdam and Utrecht, where he died in the year 1651.

*

- R. IV. **307—The Raising of Lazarus,** dated 1607.
-

MICHIEL JANSZ MIEREVELT. Born in Delft in 1567. Pupil of Anthonis van Montfoort of Utrecht (till 1583). He practised in Delft. For a time he was Court-Painter to the Princess of Orange at the Hague. He died in Delft in 1641.

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313—Portrait of a Man (half-length). Dated 1635.

C. VI.

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314—Portrait of a Bearded Man Wearing a Broad-Brimmed Hat (half-length).

C. VI.

Lately this picture has been considered an early work of the famous Thomas de Keyser.

JAN VAN RAVESTEYN. Born at the Hague, in 1572 (?) where he practised his art. In 1598 he became a member of the Painters' Guild. He died at the Hague in 1657.

Ravesteyn was a portrait-painter.

*

Nos 319/320. Portraits of a Man and his Wife. Pendants, three-quarter-length.

***319—Portrait of a Man.** Signed with the full name of the artist.

R. IV.

***320—Portrait of a Woman**

R. IV.

Splendid portraits; grave and dignified in expression, exhibiting a sustained vigour of execution. Fine silver-grey tonality.

*

321—Portrait of a Man. Bearing monogram and dated 1622.

C. X.

FRANS HALS. Born in Antwerp in 1580/81 (?). Pupil of Karel van Mander of Haarlem before the year 1604. He worked in Harlem and later, for a time, in Amsterdam (in 1637). He died in Haarlem in 1666.

“Frans Hals holds the assured position of the first great ‘genius of the new national Dutch school of painting. He is ‘the first to render the immediate momentary impression of ‘natural movement and physiognomy. In his pictures we ‘find, for the first time, a playful lightness in the artistic ‘handling, this very lightness affording pleasure to the on- ‘looker. He besides carried off the prize, as the first virtuoso ‘in tuning a picture upon one general tonality and that a ‘very unpretentious one, renouncing more and more the ‘gaudiness prevailing heretofore. In his presentments the ‘pseudo-classic forms, the pompous pathos, the studied alleg- ‘ory of his predecessors give way to a national stamp, simple ‘naturalness and a sense of vigorous humour.”

[Adolph Goldschmidt: “Willem Buytewech”.]

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- C. X. ***358a—Portrait of Willem Croes.** Signed with the master's monogram. In 1906 this picture was purchased for the sum of 85000 marks.

This exquisite portrait dates from the later phase of the master's art. It is marvellously lifelike and of unlimited gradation of colours.

ASSIGNED (doubtfully) TO FRANS HALS

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- R. IV. **359—Large Family-Group**

This picture used to be considered a Frans Hals. As it does not seem to be the work of a Dutch artist, it has lately been attributed to the Flemish master David Teniers III, the son of the well-known genre-painter David Teniers II.

PIETER LASTMAN. Born in Amsterdam in 1583. Apprentice of the painter and etcher Gerrit Pietersz. He developed his art in Italy and practised in Amsterdam, where he died in 1633.

A painter of historical subjects. Teacher of Rembrandt.

*

- C. VIII. No number—**The Baptism of the Chamberlain of the Moorish King**

Like all the performances of this master, wooden and academic in style, but a finely executed piece of rich colour.

CORNELIS POELENBURG. Born in Utrecht, about 1586. Pupil of Abraham Bloemaert. In Italy he became an imitator of Elsheimer. He worked in Utrecht where he died in 1667. Landscape-painter.

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- C. XI. **523—A Landscape with Ruins**

A pleasing performance.

GERARD VAN HONTHORST called „Gherardo dalle Notti“ on account of his light-effects (candle-light at night). Born in Utrecht in 1590. He practised in Italy, Utrecht, London and in the Hague. He died in Utrecht in 1656.

*

308—The Prodigal Son. In an open book there appear an octostych by C. Barlaeus and a copper-engraving, below which we notice the completed signature *Gart van Honthorst* and the date 1623.

R. IV.

ESAIAS VAN DE VELDE. Born about 1590 in Amsterdam. In 1612 he became a member of the Painters' Guild in Haarlem. He died at the Hague in 1630.

Esaïas van de Velde was a painter of landscapes and "Company-pictures".

*

***530—A Merry Skating Company.** Signed and dated 1618 in the lower left-hand corner on a board.

C. VI.

With its unbroken colours and its pregnancy of design, this picture is an exquisite example of the earliest brilliancy of Dutch landscape-painting.

NICOLAES ELIASZ (PICKENOEY). Born at Amsterdam in 1590/91. He practised his art in his native city, where he died in 1650.

*

317—Portrait of the Dutch Admiral Marten Harpertzoon Tromp (three-quarter-length; looking to the right).

R. IV.

A harmonious effect is achieved in this remarkable portrait by the combination of vivacious movement with unrestrained energy of expression.

DUTCH SCHOOL, dated 1625

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672—Portrait of a Man, with an embroidered glove in his hand. Dated 1625 and signed G. D. W. F.

C. VII.

One of those fine Dutch portraits, distinguished by the lifelike unconsciousness of expression.

WILLEM KLAASZ HEDA. Born in Haarlem in 1594; traceable in that city between 1631 and 1668. The date of his death is unknown.

Heda was a painter of still-life.

*

C. VII. 618/619—Two Still-Life Pictures

Both these paintings are characteristic of the master by the monotonous colouring.

THOMAS DE KEYSER. Born in Amsterdam in 1596 or 1597. He was influenced by Hals and Rembrandt. From 1619 to 1660 he worked in Amsterdam where he died in 1667.

De Keyser was a prominent portrait-painter.

*

314—See Mierevelt, p. 57.

*

C. X. 361—A Young Business-Man, (possibly the son) rendering his Accounts to his Mistress. Signed and dated 1650.

The picture is considerably damaged and painted over. It seems, originally, to have been a fine production.

Dutch landscape-painting is not so varied in composition and arrangement as the Flemish (for instance that of Rubens). It is of a homely intimacy and unpretentiousness, being taken from the surrounding nature. Although in its early stage, about 1600, yet, the landscape with the Dutch artists is piled up in composition and variegated not unlike a stage landscape, there soon becomes apparent a restriction to simple bits cut out from nature and a realistic colouring with one general tone predominating.

JAN VAN GÖYEN. Born in Leyden in 1596, Pupil of Coenraet van Schilperpoort, of Willem Geritz, of Isaak van Swanenburg and of Esaïas vanden Velde. He died at the Hague in 1656.

Goyen is the chief master of Dutch landscape-painting of the first half of the XVIIth century. In the beginning (in 1620 and the following years) his pictures still exhibit more arrangement, but withal they are carefully studied from life and of

splendid colouring. Later on he worked more freely, and with greater ease in subordinating everything to a tone of glorious golden yellow, often subdued by a delicate grey. Notwithstanding the fact that Goyen's later productions are frequently careless in execution and often even perfunctory and superficial, his fine works rank with all, that is most attractive in landscape-painting.

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***535—Landscape with Peasant-Houses.** Signed and dated 1629 at the left in the foreground. C. VI.

From the master's early period, still fresh and full of variety of form and colour.

*

536—Fishing Boats at Sea. Signed and dated 1640 on a boat at the right. C. VI.

A chance bit of Nature, without any special arrangement.

*

537—View of Leyden, flat country, by a river with a fortified town, in which rises a Gothic church. — Signed and dated 1643 in the lower left-hand corner. C. VI.

In the master's later "one-tone" manner. Unfortunately lacking in force.

*

***475—See "Aelbert Cuyp",** p. 72. C. VI.

JAN VERSPRONCK. Born in Haarlem, in 1597. Pupil of Frans Hals. In 1632 he became a member of the Painters' Guild of Haarlem, where he died in 1662.

Verspronck was a portrait-painter.

*

360—Portrait of a Woman in a Black Gown C. X.

This picture is a fine production by this able disciple of Frans Hals.

A. J. DUCK. Born about 1600 in Utrecht. Pupil of Joost Cornelisz of that city. From 1630 (1632?) on master of the Painters' Guild in Utrecht. In 1656 he settled in the Hague. The date of his death is not established, but he is known to have been living as late as the year 1660.

Duck was a painter of "Company-pictures".

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- C. VI. **367/368—Two Camp-Scenes** (companion-pictures, originally oval).
-

SALOMON VAN RUYSDAEL. Born in Haarlem. He developed under the influence of E. vanden Velde and parallel with J. van Goyen. From 1623 a master of the Painters' Guild in Haarlem, where he died in 1670.

Salomon Ruysdael, in the history of Dutch landscape-painting, occupied a position similar to that of Van Goyen. He, too, teaches one how to detect beauty in the simple motives of the surrounding nature. He, too, knows how to enliven by means of simple colours, simple things such as water, trees and a country-road. For this reason his pictures used often to be confused with those by Goyen. But, upon close study, one finds sufficient difference, such as for example, Sal. Ruysdael's preference for seagreen and for tall thickly-leaved shrubbery, in which his Haarlem origin is revealed in contrast with the Leyden home-country of Goyen.

*

- C. VII. ***542—Dutch River-Landscape.** Signed on a barrel at the left with the artist's monogram.

One of Salomon Ruysdael's most beautiful presentments. Every bit of the painting is alive with a shimmering airy play of silvery green, grey and brown.

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- C. VI. **543—Landscape with a Watch-Tower on a Country-Road**

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- C. VI. **540/541—Two Canal-Views** (Pendants). Both pictures are signed. No 540 is dated 1642.

They are works of lesser merit.

REMBRANDT HARMENSZ VAN RYN. Born 1606 in Leyden. Pupil of Jacob van Swanenburgh, then of Pieter Lastman in Amsterdam. From 1631 onwards he settled in Amsterdam as a "master" of the Painters' Guild. He practised chiefly in that city, but also, for a time, in Leyden. He died in Amsterdam in 1669.

Rembrandt ranks as the greatest spiritualist among all artists. One may admire him as the master of colour, as inventor or as psychologist without ever getting close to his artistic personality; in this we can succeed only when forgetting all these

qualities and exclusively surrendering to his visionary power, that magic force which makes it possible to believe the super-human. — Rembrandt had a great fondness for the Burgher atmosphere about him. He did not have to recur to ancient beauty of form, since he sought after the innermost in men. He found enough of deeply emotional and hidden meaning in the work-a-day world and thus he became the discoverer and prophet of the "purely human" element. — His entire art served the purpose of bringing out the deeper meaning hidden under the exterior. He incessantly studied the impulses and gestures of men in order to be able to interpret most naturally and distinctly the expression of the soul. He surrounded himself with characteristic old models so as to study the motions of helplessness. He went as far as watching with a fond eye the miserable, awkward carriage of the body, peculiar to aged people, for in such he recognized most plainly the accents of feeling. Again and again did he observe himself in the glass, till at last he became a past master in the understanding and interpretation of the human heart. (*Bode* estimates the number of Rembrandt's portraits by himself, drawn, etched and painted, at about one hundred.) — Anything, that cannot serve the purpose of directly conveying a certain expression is left out of his presentments. In the chiaroscuro he invented for himself a means of uplifting the earthly into a region where everything insignificant disappears. An abstract brown engulfs everything in its gloom, the psychic action only remaining illuminated. — Rembrandt never gives a definite space, hardly ever introducing any architectural element. In his paintings the arrangement is rather based on the colour-scheme than on line, but supremely, on the contrast between light and shadow. Moreover a symbolic meaning is imparted to the illumination. The strong light denotes excitement; f. ex. a heavenly apparition; the twilight indicates vague feelings without any aim. — Rembrandt was indefatigable at his work and for ever wrestling with his task; he fixed the ideas which relentlessly besieged him in hundreds of drawings. And as he himself was most prolific, he trained a vast number of disciples, who helped to spread his principles throughout the world. — With all this, Rembrandt never stopped in his development. We are familiar with productions from every successive year of his forty-five year long period of activity, and each new work denotes a progress as compared to the earlier one. Impetuous and often exaggerated in the time of his youth, he soon discovered his own individual style and constantly purged it of previous faults, till, in his last presentments, he attained the highest possible perfection in art.

In Munich Rembrandt is not represented by works of his ripe and great time, but only by specimens of his earlier period.

C. VIII. *No number—**David, Surrendering the Head of Goliath.** Inscribed with the artist's name and dated 162. (the last figure undecipherable).

One of the master's earliest works. Small in size, but of varied composition and exhibiting breadth of treatment. Even in the productions of his youth, Rembrandt shows an astounding power.

*

R. IV. ***324—The Holy Family.** Signed and dated 1631.

The largest picture, probably the first in life-size which has been preserved from Rembrandt's early period. The artist was not altogether successful in this attempt.

"This picture shows that Rembrandt was not familiar as 'yet with the laws of the grand style. He had not quite 'found the necessary harmony of proportion. And still 'one portion that has always been much admired proves 'him even in this picture to be the really great painter — 'and that is the wonderfully painted Christ-Child. One 'may say without hesitation that this babe belongs to 'the most beautiful that have ever been painted, and 'yet Rembrandt had chosen no beautiful model. It is 'quite an ordinary, redhaired human child, far from any- 'thing 'lovely', and he does not hesitate to paint the 'suckling babe without any idealizing accessory. In this 'very fact there lies not only the merit but also the 'noble beauty of his representation." [K. Voll: "Führer".]

*

C. VIII. ***325—Portrait of a Turk with a Grey Beard.**

Signed on the left and dated 1633.

"The gold embroidery is moulded in relief, likewise the 'precious stones and jewels. The paint is substantially 'applied and partly worked out in the shape of small 'irregular crystals, striking the eye with the brilliant 'glamour of a smooth-grained faceted substance." [Klooff: 'Rembrandt'.] — Although the picture was intended merely for a costume and character-study, Rembrandt imparted such force and racial characteristics to this production, that it impresses us as the likeness of a mighty oriental, a grand figure of the Old Testament.

*

332—The Sacrifice of Isaac

R. IV.

This subject had already been painted once before, in 1635, by Rembrandt (and is now in St. Petersburg). In the following year he had the same theme carried out again by a pupil of his. While the latter was at work, Rembrandt altered the composition and painted the picture over; a fact, which is obvious from the inscription on our canvas, which reads: "Rembrandt changed and painted over 1636." The alteration is a decided improvement on the earlier version (now in St. Petersburg). In several portions the inferior work from the pupil's hand can still be distinctly recognized, for instance, on the angel's head.

* *

In his earliest works Rembrandt minutely rendered every chance quality of his model and manifested fondness for a glaring illumination. The figures in his compositions are small in size leaving all the more room for the space. At the same time he emphasized the personalities of importance for the dramatic action by means of an accentuating illumination. The psychology is often overstrained too. Nos 326 and 327 of the *Passion-Cycle* very plainly exhibit these characteristic traits. On comparing with these earlier productions the pictures Nos 330 and 331 (painted ten years later), one will find that these harsh and exaggerated features of his youthful manner have been softened, lending greater dignity to the whole. Whereas formerly the rays of light fell like shafts into the dark space of the pictures, now these glow as if illuminated from within. The prominent modelling is softened, the forms are no longer so sharp in delineation and the treatment is broad and soft, entirely in keeping with the psychologic conception which is no longer constrained but free and mild.

*

*Nos 326/331. The *Passion-Cycle*. Painted for the Stattholder of the Netherlands, Prince Frederick Henry between 1633 and 1639. To this was added later on the "Adoration of the Shepherds" (No 331) from the year 1646. All the six pictures similar in size are painted on canvas, rounded at the top. This glorious cycle shows, in a remarkably clear manner, Rembrandt's development during this significant decade.

***326—The Deposition from the Cross.** Signed in the left-hand bottom corner. Rounded at the top. This picture was painted in 1633. C. VIII.

A marvel of subtle observation and most varied in shading.

327—Christ Raised on the Cross. Painted in 1633. C. VIII.

"Rembrandt carries, so to speak, a bull's-eye lantern under his cloak, suddenly pulling it out and holding it

"close to our face, so that at first, blinded by the shimmering light we can scarcely see anything at all."

[Koloff "Rembrandt".]

- C. VIII. **328—The Ascension.** Signed in the right-hand bottom corner. Dated 1636.

In the pompous attitude of the rising Christ the fact is revealed that Rembrandt, too, belongs to the period of the Baroque, though, on the whole, he was but little affected by its loud pathos.

- C. VIII. **329—The Resurrection.** Signed at the bottom of the left border. Dated 1639.

Magnificent play of light!

- C. VIII. ***330—The Entombment**

This may be considered the most beautiful piece of the Passion-Cycle.

- C. VIII. ***331—The Adoration of the Shepherds.** Signed and dated 1646 in the left-hand bottom corner.

"It is as if we stepped into a deep, gloomy room faintly lighted by a flickering flame, so that we cannot at once recognize all the objects. The eye, first, has to become accustomed to the amount of light, until from out the dark mass in which previously the whole was merged, it distinguishes the single forms with their defined outlines and presence."

*

[Koloff "Rembrandt".]

- C. IX. **345—Portrait of a Young Man.** Probably the likeness of the writing-master Jan Haaring, the Younger, of Amsterdam. — By some this picture is ascribed to Carel Fabritius see p. 75.

COPY AFTER REMBRANDT

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- C. VIII. **333—Portrait of the Artist.** Signed in the upper left-hand corner (by scratching into the paint before it was dry) and dated 1654.

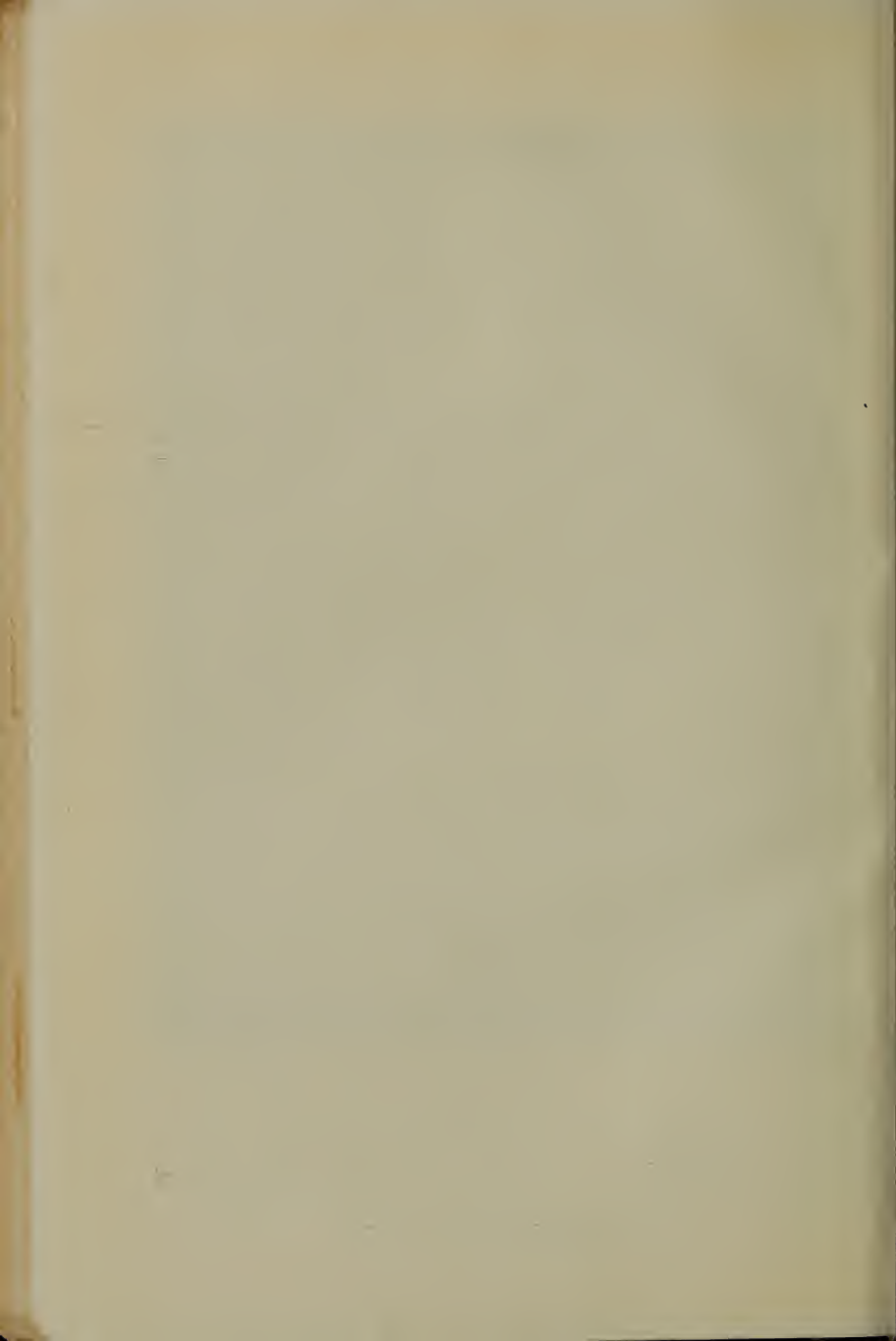
The original is in the collection of Herr Mendelssohn of Berlin.



330. Rembrandt

The Entombment

Phot. F. Bruckmann A.-G., München



JAN DAVIDSZ DE HEEM. Born at Utrecht in 1606. Pupil of his father. In 1635/1636 he went to Antwerp, where he was received at the Guild and spent some time. Later on he practised in Leyden, Utrecht and again in Antwerp, where he died in 1683/84.

The best-known of Dutch still-life painters. The fact that when still young, he frequently changed his residence was of telling influence upon his artistic development. Even though for a long time he settled in Antwerp, he remained Dutch in character.

*

621—Fruit-Piece. Signed and dated 1653 on the left under the plate. C. IX.

*

622—Grapes, Melons, Peaches, Figs etc. Signed in the left-hand bottom corner. C. VI.

Loose arrangement. The fruit seems to have been scattered without any grouping. However, liquid and delicate in treatment.

SALOMON KONINCK. Born in Amsterdam in 1609. Pupil of D. Colyns, F. Venant and Cl. Moeyaert. He was chiefly influenced by Rembrandt. He worked in Amsterdam, where he died in 1656.

S. Koninck was a painter of figures.

*

353—Christ as a Boy, Teaching in the Temple. C. VI.

Originally rounded at the top.

This painting is Rembrandtesque in manner.

ADRIAEN VAN OSTADE. Born in Haarlem in 1610. He developed under the influence of Frans Hals, Brouwer and Rembrandt. He worked in Haarlem, where he died in 1685.

Ostade, although himself a noble cavalier, painted scenes from the Boor- and Burgher-life (in small size). In spite of being rather coarse in the beginning, his compositions never lacked in finish. Later on they were even pervaded by a suave harmony. His colours, the chiaroscuro of which he had acquired from Rembrandt, lacked in neatness of application, but were vigorous. Owing to overproduction, his pictures vary greatly as to merit. He has frequently, much imitated. — Ostade's etchings are much appreciated.

*

Nos 370/371. Two Tavern-Scenes (companion-pictures).

- C. X. **370—A Merry Party of Boors**
 C. X. **371—A Party of Boors, Fighting**

*

Nos 372/373. Two Scenes from Boor-Life (companion-pictures).

- C. IX. **372—Men and Women, Smoking**
 C. IX. **373—A Merry Party of Boors.**

JAN BOTH. Born about 1610 in Utrecht. Pupil of Abraham Bloemaert and, later on, in Rome, influenced by masters like Claude Lorrain. He practised chiefly in Utrecht, with the exception of the few years devoted to travel in Italy. He died in his native town Utrecht in 1652.

Both was a painter of landscapes. The figures in his works were usually inserted by his brother Andries.

*

- C. VIII. **588—Italian Evening Landscape.** Signed in the left-hand bottom corner.
 The figures are by Andries Both.

*

- C. X. **585—Roman Genre-Picture**

HERMANN SAFT-LEVEN, the Younger. Born at Rotterdam about 1610. Practised in Rotterdam and in Utrecht, where he died in 1685.

Saft-Leven was a landscape-painter.

*

- C. XI. **573—View of a River-Shore** (Heimbach on the Rhine).
 Inscribed with Monogram and dated 1652.

BARTHOLOMAEUS VAN DER HELST. Born in Haarlem about 1611/1612. Pupil of Nic. Elias. He came to Amsterdam in 1636, where he is mentioned in 1653 as one of the founders of St. Luke's Guild. He died there in 1670.

As a portrait-painter, van der Helst cannot be placed in the first rank, though among the Dutch he was one of the most skilful, exhibiting a decorative elegance which generally is only peculiar to the Flemish.

*

Nos 315/316. Portraits of a Man and his Wife; (unknown).
Pendants; three quarter-length.

315—Portrait of a Man in Black (satin). Signed in the right-hand bottom corner with full name and dated 1649. R. IV.

316—Portrait of a Woman in Black. Indistinctly signed in the left-hand bottom corner. R. IV.

These portraits are very fine specimens of Burgher elegance.

HENDRIK CORNELISZ VAN VLIET. Born in Delft about 1611/1612. Pupil of his father, Willem van Vliet and of Mich. Mierevelt. He died in his native city in 1675.

H. C. Vliet was a painter of interiors.

616—Interior of the "Oudekerk" (Old Church) in Delft by Sunlight. C. IX.

Perfectly exquisite in its soft and light colours.

GERARD DOU. Born in Leyden in 1613. He was a pupil of the engraver on copper, Bart. Dolendo and of the glass-painter P. Kouwenhorn. From the year 1628 on he worked together with Rembrandt. He died in his native city in 1675.

Dou was a "genre"-painter, and formerly highly appreciated because of his minute delicacy. He had many followers.

397—Portrait of Himself. Twice signed and dated 1663 on the table and at the right, on the plinth of a corner-column. C. XI.

398—A Herring-Woman. Sitting before a House. Signed and dated 1667 on the bench. C. IX.

One of the master's better productions.

403—Spinning-Woman, Praying C. IX.

407—A Lady, Dressed in Yellow Satin, Sitting by an Open Window. Signed and dated 1667 on the rung of the chair. C. XI.
Attractive and finely executed.

ABRAHAM WILLAERTS. Born in Utrecht in 1613 (?). Pupil of his father Adam Willaerts (from 1624 on) and of Jan Bylert; later of Simon Vouet in Paris. He worked chiefly in Utrecht and Paris. He died in his native city, Utrecht in 1671 (?).

*

- R. IV. **323—A Family-Group.** Signed and dated 1659 on the globe.

JACOB DE WET. Born before 1615. Practised in Haarlem between 1633 and 1671.

*

- C. IV. **347—Abraham Driving out Hagar and Her Son Ishmael**

A good example of the school of Rembrandt's followers. The forms are diffused in a gold tone.

FERDINAND BOL. Born in Dordrecht in 1616. Pupil of Rembrandt. He worked in Amsterdam where he died in 1680.

Bol was a painter of portraits and sacred subjects.

*

Nos 338/339. Portraits of a Man and his Wife (pendants).

- R. IV. **338—Portrait of a Man,** supposed to represent the painter Govaert Flinck.

- R. IV. **339—Portrait of the Wife of the Former.** Signed with the artist's full name.

Superficial imitations of Rembrandt. The portrait N^o 339 is more successful in the attempt.

*

- R. IV. **341/342—Portraits of a Man and his Wife** (pendants, half-length).

Fine portraits, scarcely attributable to Bol.

MICHIEL SWEERTS. Worked in Holland and Rome about the middle of the XVIIth Century. His etchings are signed: "Sweerts eques et pictor" [vide Dr. W. Martin: "Ond Holland", 1907.]

*

- C. VI. **390—Interior of a Tavern**

GERARD TER-BORCH. Born in Zwolle in 1617. Pupil of his father (who bore the same name) and also of P. Molyn of Haarlem. He was influenced by Frans Hals. In 1635 he became master in the Painters' Guild of Haarlem. After a prolonged stay in various countries he worked from 1655 on in Deventer, where he died in 1681.

Ter-Borch was a portrait and genre-painter. — During his extensive travels in England, Italy and France, Ter-Borch had exceptional opportunities for studying the greatest masters of his time, although he was in no sense an Eclectic. In the reserved delicacy and the subtle harmony of his colour-schemes he is unsurpassed among the "small-masters".

*

388—A Trumpeter, Bringing a Letter to a Lady C. X.

Bearing on the letter the artist's full name.

This picture represents an episode from a novel, the remaining episodes of which are to be found in the galleries of Dresden, Amsterdam, Berlin, the Hague and London (Bridgewater House).

*

***389—A Boy with a Dog** C. IX.

One of the most dignified genre-pictures of the Dutch school.

*

***389a/389b—Portraits of a Man and his Wife** C. X.

(pendants). Signed with the monogram and dated 1642.

Notice with how much taste the single figures are set into the space which serves merely as a neutral background!

PHILIPS WOUVERMAN. Born in Haarlem about 1619. Pupil of his father Paulus Wouverman and of Jan Wynants. He practised in Haarlem, where he died in 1668.

Wouverman painted landscapes with horses, hunting-scenes, episodes from the thirty years' war and cavalry-skirmishes. (The general public recognizes these pictures by the inevitable white horse.) He was extremely prolific. (In Dresden alone there are sixty pictures by him.) He excelled in inventiveness, animation and cleverness of style in small productions.

*

***498—On the Way to the Hunt.** Signed with monogram. C. XI.

The horse is conventional in execution, otherwise the picture is freely handled and full of charming sprightliness.

*

- C. XI. **505—A Merry Scene on the Ice.** Inscribed with monogram. *
- C. XI. **508—Repose after the Hunt** *
- Nos 506/507. Two Scenes from the Thirty Years' War.
- C. X. **506—The Battle of Nördlingen (1634).** Bearing monogram.
- C. X. **507—The Plundering of a Village**
-

AELBERT CUYP. Born in Dordrecht in 1620. Pupil of his father Jacob Gerritsz Cuyp. He died in his native city in 1691.

Cuyp excels in luminous landscape with herds and flocks, presented with great breadth and dissolved in a shimmering golden yellow light. In the beginning he painted pictures of smaller size in the manner of Jan van Goyen. Soon, however, he was attracted by large open spaces, and his paintings, countless in number, were dashed off with great ease; to be sure, often perfunctorily and superficially, but always full of expression. (Cuyp is especially valued in England, where he is represented in the private collections of Mr. Holford, the Duke of Bedford, Lord Carlisle and others.)

- C. XI. **474—Officer Standing by His Horse** *
- This picture is stiff and lifeless; it does not convey an adequate impression of Cuyp's art.
- C. VI. ***475—Landscape, flat extensive Country.** *
- This picture used to be considered a work of Jan Goyen, who was Cuyp's teacher and the greater master of the two. Of late one has gone back to the former supposition. At any rate this picture in its simple beauty is one of the masterpieces of Dutch landscape-painting.
-

NICOLAAS BERCHEM. Born in Haarlem in 1620. Pupil of his father Pieter Claesz (the still-life-painter). After a stay in Italy he practised in Haarlem from 1642 on and later in Amsterdam, where he died in 1683.

Berchem was a landscape-painter, who had a predilection for Italian subjects.

- C. VI. **594—Landscape with Ancient Ruins** *

597—Italian River-Landscape

C. XI.

*

595/596—Two Italian Evening Landscapes (companion-pictures).

C. XI.

ALLAERT VAN EVERDINGEN. Born in Alkmaar in 1621. Pupil of Roelant Savery of Utrecht and of Pieter Molyn of Haarlem. He travelled between 1640 and 1644 in Norway, then lived in Haarlem from 1645 to 1652. In 1645 he was received at the Painters' Guild of Haarlem. Later on he was domiciled at Amsterdam, where he died in 1675.

Everdingen was a landscape-painter. His picturesque renderings of Norwegian scenery with its foaming cascades, inspired Jacob van Ruysdael, who is believed never to have seen that country.

*

566—Northern Evening Landscape with Cascade.

R. IV.

Signed with the full name and dated 1650.

A fine production in its imposing seriousness.

GERBRANDT VAN DEN EECKHOUT. Born in Amsterdam in 1621. Pupil of Rembrandt. He worked chiefly in Amsterdam where he died in 1674.

Eeckhout was a painter of Biblical subjects.

*

348—Christ and the Doctors. Signed with the artist's full name in the left-hand bottom corner and dated 1662.

C. IX.

*

349—Abraham Driving out Hagar and Her Son

R. IV.

Ishmael. Pieced out at the bottom and at the top. Life-size figures.

ISACK VAN OSTADE. Born in Haarlem in 1621. Pupil of his more famous brother Adriaen. He worked in Haarlem where he died in 1649.

Isack van Ostade was a painter of scenes from Boor life.

*

379—Boors before the Village-Tavern

C. VII.

ABRAHAM VAN BEYEREN. Born in 1621 in the Hague. He worked in Leyden in 1638, and from 1639 to 1657 in the Hague, where he became master of St. Luke's Guild in 1646. Then again he worked in Delft, in the Hague, in Amsterdam and in Alkmaar, where he died after 1675.

Beyeren was Holland's best painter of still-life. He also painted good marine-pieces.

*

- C. X. ***628—Breakfast-Table.** Signed with the artist's full name on the bottom of the bowl.

The general tonality of this picture is a delicate olive-green enlivened by flickering golden lights.

*

- C. VII. ***629—Still-Life.** Inscribed with the date 1653 on the pedestal of the column at the left.

A stately piece, exhibiting masterly skill.

JAN BAPTISTA WEENIX, The Elder. Born in Amsterdam in 1621. Pupil of Nic. Moyaert and Abr. Bloemaert. After a prolonged stay in Italy, from 1642 to 1646 he worked in Amsterdam and Utrecht where he died in 1660.

Weenix was a genre-painter.

*

- C. VII. ***634—Italian Man and Woman** in Front of an Ancient Building. Signed with the artist's full name.

This picture was obviously painted in Italy and delights us with the brilliancy of its Southern colouring.

KAREL DU JARDIN. Born in Amsterdam in 1622. Pupil of Nic. Berchem. Influenced by Potter. After a stay of some time in Italy he worked in the Hague and in Amsterdam whence he returned to Italy in 1675. He died in Venice in 1678.

*

- C. VII. ***478—The Sick Goat.** Signed in the lower right-hand corner.

A glorious presentment of rare charm, not often equalled by the master in his other productions.

HENDRIK MOMMERS. Born in Haarlem in 1623 (?). He became a master in the Guild in 1647. He worked in Haarlem. He spent a short time in Rome, and then established himself in Amsterdam in 1665, where he died in 1693.

Mommers was a painter of landscapes with cattle.

*

476—Landscape with Cattle and a Peasant- C. VIII.
Woman. Signed on a board of the fence at the right.
 A fine painting.

CAREL FABRITIUS. Born about 1624. Pupil of Rembrandt in Amsterdam, where he worked till 1650. Then he removed to Delft, where he died in 1654, a victim of the explosion of the city powder-magazine.

*

344—Portrait of a Young Man with Curly Hair C. VIII.

PAULUS POTTER. Born in 1625 at Enkhuyzen in Holland. Pupil of his father Pieter in Amsterdam. He worked in Delft (received at the Guild in 1646), in the Hague (a member of the Guild in 1649), and from 1651 onwards, in Amsterdam, where he died in 1654.

Potter died at the early age of twenty-nine, but for that short period of work he accomplished a wonderful amount. He could not rid himself, even in his latest performances of certain gaps in the knowledge of anatomy and an unevenness of illumination. However he must be credited with the fame of having been the most careful and the most keenly observing of animal-painters ever known. It is only to be regretted that the unrestrained realism of his treatment of the visible surface was not paralleled by an equally pronounced feeling for life in animals; and also that Potter's paintings are often accidental and arbitrary in arrangement.

*

***472—Cows, Sheep and Goats before a Peasant's C. IX.**
Cottage. Signed and dated 1646.
 Careful treatment and light colouring full of variation.

JAN VAN DE CAPELLE. Born about 1624—1625 in Amsterdam. Pupil of Simon de Vlioger. He worked in Amsterdam, where he died about 1679.

Capelle was a marine-painter.

*

***611—View of a Dutch Canal. Signed on the ship at R. IV.**
 the right.
 A splendid performance in its animated arrangement and fresh colouring.

JAN WYNANTS. Born about 1625 in Haarlem where he worked till about 1660, when he went to Amsterdam; he died there in 1682.

*

Nos 579/580. Two Landscapes (companion-pictures).

R. IV. **579—Morning Landscape**

R. IV. **580—Evening Landscape**

*

C. IX. **582—A Path along the Dunes**

JAN STEEN. Born in Leyden about 1626. In 1646 he studied at the University of Leyden. Pupil of Nicolaus Knupfer of Utrecht and, as is supposed, also of Adriaen van Ostade of Haarlem. He studied last under Jan van Goijen of the Hague, and married his master's daughter in 1649. He developed further under the influence of Frans Hals. In 1648 he was received at the Guild of St. Luke. He worked in Leyden, then in the Hague, from 1649 to 1654; in Haarlem, from 1661 to 1669. He died in Leyden, in 1679.

Jan Steen, the famous genre-painter, is said to have combined the business of a tavern-keeper with the profession of a painter. He was a master in the rendering of merriment and jollity among Boors and Burghers. But his performances varied considerably and his execution is often so careless that one becomes reconciled to his low standard only by the irresistible humour of the presentation.

*

C. XI. **391—A Fight between Card-Players.** Signed and dated 1664.

*

C. IX. **392—A Physician Visiting a Patient.** Signed under the following verse on the sheet of paper which the woman is holding. "No drug can help here, for it is the agony of love." (Translated from the Dutch.)

In the first half of the XVIIth century landscape-painting in Holland was of an intimate character. The pictures were transcripts of the surrounding scenery rendered in an unpretentious fashion. In the middle of that century, however, there took place a change, and with it, the "typical" landscape originated. The artists were no longer satisfied to reproduce a certain scenery with its individual features, but remodelled

it, introducing certain subjects, which became established once for all, such as: the canal, the river-bank, the path along the dunes, etc. Almost every artist handled but a few themes and his whole task consisted in variations on these few motives. — The chief master who raised in Holland landscape from the individual to the typical and who created model types was Jacob van Ruisdael of Haarlem.

JACOB VAN RUISDAEL. Born in Haarlem about 1628/1629. He developed under the example of Cornelis Vroom and of his uncle Salomon Ruysdael. He worked in Amsterdam and Haarlem, where he died in 1682.

Ruisdael sought after large forms, and found them in the noble order of nature, in contrast to which man feels himself to be small. Attracted by the loneliness of the scenery and realizing the eternal element in Nature, Ruisdael discovered the "Waterfall", the "Marsh in the Virgin Forest" and the "Castle on the Mountain". — But Ruisdael was not content to express merely the general human sentiment which is all that can be rendered by a landscape-painting. He recurs to the poetic association of thought. The rushing water, for example, is meant to remind one of the uncertainty of life; the broken gigantic trees of the fall of even the greatest, and the ruined building under stormy skies is the symbol of the supreme power of the elements. Ruisdael, in this, oversteps the fixed boundaries of painting, he appeals to memories of sentiment and thought: "The pictures mean something else". And, accordingly it is not astonishing that Ruisdael was the idol of Goethe's age, an era which could enjoy painting only through the medium of literature. To-day we see, in this overreaching into the domain of literature, a danger for painting and prefer to appreciate "Ruisdael, the painter", rather than "Ruisdael, the poet", as Goethe was wont to call him.

Ruisdael injured himself by his overproduction. He repeated himself too often, to be able to approach his subjects every time from a new point of view. — Moreover, Ruisdael's performances lost considerably owing to the fact that they were painted on canvas and the colours applied very thin; consequently they are not preserved in their original condition: the paints have been absorbed by the canvas and thus the touch of the brush has been destroyed. Only his few pictures painted on wood have kept their original freshness and make it all the more regrettable that not more of the master's paintings have been preserved, showing in their former glory his scale of dark green and subtle brilliant touch.

*

*544—The Path over the Sand-Hill. Signed and C. VII.
dated 1667.

Well preserved. A remarkable example of the master's art.

*

- C. VI. *545—Woody Landscape, with Thunder-Storm Rising. Signed in the left-hand bottom corner.

*

- R. IV. 547—Northern Mountain-Landscape with Waterfall. Signed.

The motive of this Northern Landscape was suggested by Everdingen, who had visited the North.

*

- C. IX. 546—Forest Scene with a Swampy Tract of Water

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- C. VII. 548—Woody Landscape with Oaks and Beeches

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- C. VII. 550—Landscape, with Waterfall

(Compare "Everdingen" p. 73.)

*

- C. VII. 551—Group of Oaks and Beeches with a Torrent in the Foreground

JAN HACKAERT. Born in Amsterdam in 1629. He travelled in Switzerland and Italy, but worked chiefly in Amsterdam, where he died about 1699 (?).

Hackaert was a landscape-painter.

*

- C. IX. 603—Huntsmen Awaiting the State-Carriage of Their Royal Master in a Beech-Wood

GABRIEL METSU. Born in Leyden about 1630, where he entered the Guild in 1648. He worked in Amsterdam from 1650 onward, down to the date of his death in 1667.

Metsu was a portrait and a genre-painter.

Adopting a great deal from Frans Hals and Rembrandt, he portrayed in his pictures of homely customs the comfort and happiness of the Burgher family circle. His presentations breathe a warm human atmosphere reflecting inner harmony, and are imbued with genuine feeling. From a picturesque point of view their technique is uneven; however, it is always forcibly expressive and sometimes rises to a high degree of excellence. He ranks as perhaps the most capable of Dutch "small-masters" of the XVIIth century.

*

***424—The Festival of the Bean-King.** Signed.

C. XI.

One of the master's most important works.

*

***425—A Cook in the Larder.** Signed.

C. X.

A charming and exquisite picture.

PIETER DE HOOCH. Born in Rotterdam in 1630. Son of the painter Charles de Hooch. He developed under Jacob Duck, Berchem and Rembrandt. He worked in the Hague, in Delft and in Amsterdam, where he died soon after 1677.

Although de Hooch started from Rembrandt's principles, he worked out a style absolutely his own. His subjects are plain, spacious rooms, with an outlook into further rooms, streets or courts flooded with sunlight. In contrast to his rival Vermeer, he gave preference to larger sizes and simpler forms. He is without his equal in the treatment of subtle gradations of indoor light and in the rendering of the intimate charm of indoor life.

*

426—The Interior of a Dutch Living-Room

C. IX.

According to recent research, this favourite production is now held to be the work of P. Janssens, a pupil and imitator of de Hooch.

NICOLAES MAES. Born in Dordrecht in 1632. He developed in Holland under Rembrandt. He worked in Dordrecht and Antwerp, where he came under the influence of the Flemish school, and, last, in Amsterdam again, where he died in 1693.

*

363/364—Portraits of a Young Man and a Young Woman (pendants; three-quarter-length).

C. XI.

These pieces, belonging to the master's later time are decorative and free in treatment. The expression is slightly affected.

FRANS VAN MIERIS. Born in Leyden in 1635. Pupil of the glass-painter Abraham Toorenvliet, and a follower of Gerard Dou. From 1658 onwards he was a member of St. Luke's Guild. He died in Leyden in 1681.

Frans van Mieris painted with great skill what might be called the "Conversations Galantes" of Dutch XVIIth century art.

He is a virtuoso in the rendering of glossy silk, metals and flashing jewels. One of the best collections of his works is to be found in the Old Pinakothek.

*

- C. XI. ***420—A Sleeping Officer** beside the Inn-Keeper who is showing a Gold-Piece to his Wife, Bidding her to be Silent. Signed at the left with the artist's full name.

Owing to its finished composition which, as a whole, is indivisible, and the cautious distribution of the light, this picture is conspicuous among the master's performances.

*

- C. XI. **423—Lady, Standing before a Mirror**

*

- C. XI. **422—Interior of a Peasant Cottage.** Signed with the artist's full name.

*

- C. XI. **417—A Physician Visiting a Patient.** Signed and dated 1667.

EGLON VAN DER NEER. Born in Amsterdam about 1635—1636. Pupil of his father the well-known landscape-painter Aert van der Neer and of Jacob van Loo of Amsterdam. He practised his art in Rotterdam, Brussels and lastly at Düsseldorf as Court-Painter to the Elector Palatine Johann Wilhelm. He died in Düsseldorf in 1703.

Van der Neer was a genre-painter.

*

- C. XI. **435—The Lute-Player.** Signed and dated 1678.
An example of neat but superficial detail-painting.

MELCHIOR DE HONDECOETER. Born in Utrecht in 1636. Pupil of his father Gijsbert de Hondecoeter and of his uncle Jan Baptist Weenix. He lived between 1659 and 1663 at the Hague, and afterwards in Amsterdam, where he died in 1695.

Hondecoeter depicted, in full life-size, the life and character of birds, especially those of the farm-yard, with great energy and dramatic characterization. He believed that he could achieve greater animation by means of an irregular and often violent composition.

*

- C. IX. **648—A Rooster and a Hen, Fighting off a Turkey**

ADRIAEN VAN DE VELDE. Born in Amsterdam in 1636. Pupil of his father, the marine-painter Willem van de Velde the Elder of Amsterdam. He studied later under Wynants and Wouverman in Haarlem, and also developed under the influence of Paul Potter. He worked in Amsterdam, where he died in 1672.

A. v. d. Velde was a landscape and animal-painter.

*

487—A Herdsman with Cattle. Signed and dated 1660. R. IV.
A stately work of the master.

*

490—Shepherd and Peasant-Woman at the Well. C. X.
Signed and dated 1670.

—

JAN VAN DER HEYDEN. Born in Gorkum, in 1637. He worked in Amsterdam, where he died in 1712, after having travelled in the Netherlands and Germany.

“Among the painters of architecture Jan van der Heyden occupies an almost unique position, so wonderful is the tone of his paintings which is rich and, at the same time, decidedly full of shading. Moreover his pictures represent the “highest degree of perfection in architectural detail-painting.”

*

[Karl Voll: “Führer”.]

***614—A Large City Square.** Signed. C. X.

*

***615—The Old Palace of Brussels.** Signed. C. X.

—

MEINDERT HOBBEEMA. Born in Amsterdam in 1638. He developed under Jacob Ruysdael and worked in Amsterdam, where he died in 1709.

Hobbema painted forest-scenery with peasants' cottages and small lakes. He was less pathetic and less pretentious than Ruysdael, but his presentments are full of an atmosphere of picturesque intimacy. The foliage and the ground of his landscapes, everything, in a word, is tipped with exquisitely varying colours, the result of pointed and light strokes of the brush. — (His works are particularly appreciated in England, Very fine examples of his art are in the National Gallery, the Wallace Collection, the Dulwich Gallery and the private collections owned by Mr. Pierpont Morgan and Mr. Otto Beit.)

*

C. IX. **570—Landscape.** Signed.

This picture conveys no adequate idea of the master's great art.

AERT DE GELDER. Born in Dordrecht, in 1645. Pupil of Samuel van Hoogstraaten. An imitator of Rembrandt. He worked in Dordrecht, where he died in 1727.

Aert de Gelder was influenced by the later productions of Rembrandt, whose colour, dissolved in darkness, he imitated. But he is colder and devoid of any expression.

*

R. IV. **355—The Jewish Bride**

Compare Rembrandt's glorious presentment of the same subject in Amsterdam in order fully to appreciate the master's vast superiority over his imitator.

*

C. IX. **356—Portrait of a Man**

ADRIAEN VAN DER WERFF. Born at Kralingen-Ambacht near Rotterdam in 1659. Pupil of Cornelius Picolett and of Egdon v. d. Neer. From 1694 onwards he worked for the Elector Palatine Johann Wilhelm who appointed him in 1696 his personal Court-Painter, and raised him to the nobility in 1703. He worked in Rotterdam, where he died in 1722.

*

Nos 441/442. Two Portraits of Royalty (pendants).

C. XXII. **441—Portrait of the Elector Palatine Johann**

Wilhelm with the Imperial Globe in his right hand. Inscribed with the artist's full name, and date — 1700 in the right-hand bottom corner.

C. XXII. **442—Portrait of Maria Anna Loisia de Medici**
(Wife of the Elector Palatine Johann Wilhelm). Inscribed with the artist's full name, and date — 1700.

*

C. XXII. **465—Allegorical Scene:** Genii decorating with flowers the portraits of the Elector Palatine Johann Wilhelm and his wife, Maria Anna Loisia de Medici. Minerva leading the Muses, one of whom, sitting on the ground, is holding the oval portrait of the artist. An inscription states the fact that Van der Werff in 1716 upon the order of the Elector (who died in that same year) completed this picture, beside sixteen scenes from the life of Christ.

JAN VAN HUYSUM. Born in 1682 in Amsterdam,
where he chiefly worked and died in 1749.

Huysum was a painter of fruit and flowers.

*

652/653—Two Still-Life Pieces of Flowers and Fruit (companion-pictures). C. X.

Extremely painstaking in execution but somewhat gaudy
and glass-like in finish.

*

651—Still-Life C. XI.

FLEMISH SCHOOL of the XVIIth Century

Germany, the main seat of Protestantism, has no share in the Baroque painting. The representatives of this art are the Catholic countries, Italy, Spain and Belgium. (Protestant Holland attains its artistic importance only at a later period.) Among the Catholic nations, Belgium occupies a position apart, owing to the peculiarity of its race which combines Germanic and Romance elements. The Germanic strain gave the Belgians strength and vigour; the Romance was the link between them and the ancient world, and procured for them the advantage of a refined artistic tradition. — In the case of Holland, Protestantism prohibited large altarpaintings and thus fostered pictures of an intimate character for the homes of the Burghers, whereas Belgium afforded its artists the opportunity of adorning churches and palaces with pompous paintings which, owing to the gorgeous splendour of their colouring, belong to the most superb known to the history of painting.

PREDECESSORS OF RUBENS

NICOLAUS NEUFCHATEL called Lucidel, born in 1539 in the County of Bergen (Hennegau), a pupil of Pieter Coecke van Aelst of Antwerp. From the year 1561 on he was domiciled in Nuremberg, where he died in 1590.

*

- C. XIV. 663—Portrait of the Mathematician John Neudorfer.** Signed with the full name of the artist, dated 1561.

*

Nos 664/665. Portraits of an Unknown Man and his Wife. (Pendants.)

- R. V. 664—Portrait of a Man,** looking to the right.
R. V. 665—Portrait of a Woman, Wife of the former; looking to the left.

Neufchatel's portraits are somewhat sober but earnest and matter-of-fact.

Frans de Vriendt, called FRANS FLORIS. Born about 1520 in Antwerp. Pupil of Lambert Lombard in Liège. Upon his return from Italy (1540) he became a "free master" of the Antwerp Guild. He worked in that city where he died in 1570.

Frans Floris was one of the principal representatives of the pseudo-classic academic tendency of Flanders in the XVIth century.

*

662—Picture of a Woman (half-length)

C. XIII.

The authorship of Floris is uncertain.

*

***95—Bust Portrait of a Man in a Red Cap**

C. XIII.

Floris, ordinarily so schematic, is represented in Brunswick by an excellent portrait: "The Man with the Falcon", which exhibits such picturesque qualities that this master must be classed among the best portrait-painters. Our picture, though far removed in style from the Brunswick panel, is certainly of a high order in its varied colours, broadly applied, and the tension of expression which is almost uncanny.

Adriaen Thomas KEY. Born in 1544 in Breda (?). Died some time after the year 1589 in Antwerp.

*

661—Portrait of a Man

C. XIII.

Carefully transcribed from life. With its assurance and firmness of form this painting is representative of a certain tendency which predominated up to the early period of Rubens, when it was ultimately overcome.

PAUL BRIL. Born in Antwerp in 1554. Pupil of his elder brother Matthew, who went with him to Italy and died there in 1584. Paul painted frescoes in the Vatican for Pope Gregory XIII and died in Rome in 1626.

*

675—Rocky Landscape with the Figures of Christ and the Apostles. Signed and dated 1601.

C. XIII.

PIETER BRUEGHEL, the Younger. Born in Brussels in 1564. He was the eldest son of Pieter Brueghel (called: Boor Brueghel), who exerted a great influence upon his son and was often copied by the latter. He was received at the Painters' Guild as master in 1585 and died in 1638 in Antwerp.

*

C. XIII. **679—A Village-Festival**

One of the many copies of a painting by the famous Boor Brueghel, the original of which cannot be traced.

JOOS DE MOMPER. Born in Antwerp in 1564. Pupil of his father Bartholomew de Momper. He became master in the Guild of St. Luke in 1581 and died in Antwerp in 1635.

*

C. XIII. ***677—Landscape with a Distant View**

By his mountain-landscapes, often romantic, which he treated in a vigorous manner and with a love of colour, Momper laid the foundation for such landscape-painters, as, for example, the well-known Hercules Segers.

JAN BRUEGHEL. Born in 1568 in Brussels as a younger son of the "Boor Brueghel" (Pieter Brueghel, the elder). He stayed in Italy for several years, then worked in Antwerp, where he died in 1625.

[In scientific literature Jan Brueghel was given a great number of surnames, among them: Velvet-Brueghel, Hell-Brueghel, Flower-Brueghel.]

Jan Brueghel painted exquisite little landscapes, and Rubens valued him so highly that he repeatedly worked in collaboration with him.

*

R. V. ***729—The Madonna in the Flower-Garland**

The Madonna and the angels are painted by Rubens. The flowers are painted by Jan Brueghel. Where these reach over into the picture they are painted by Rubens himself and it is interesting to compare the different conception of the two artists.

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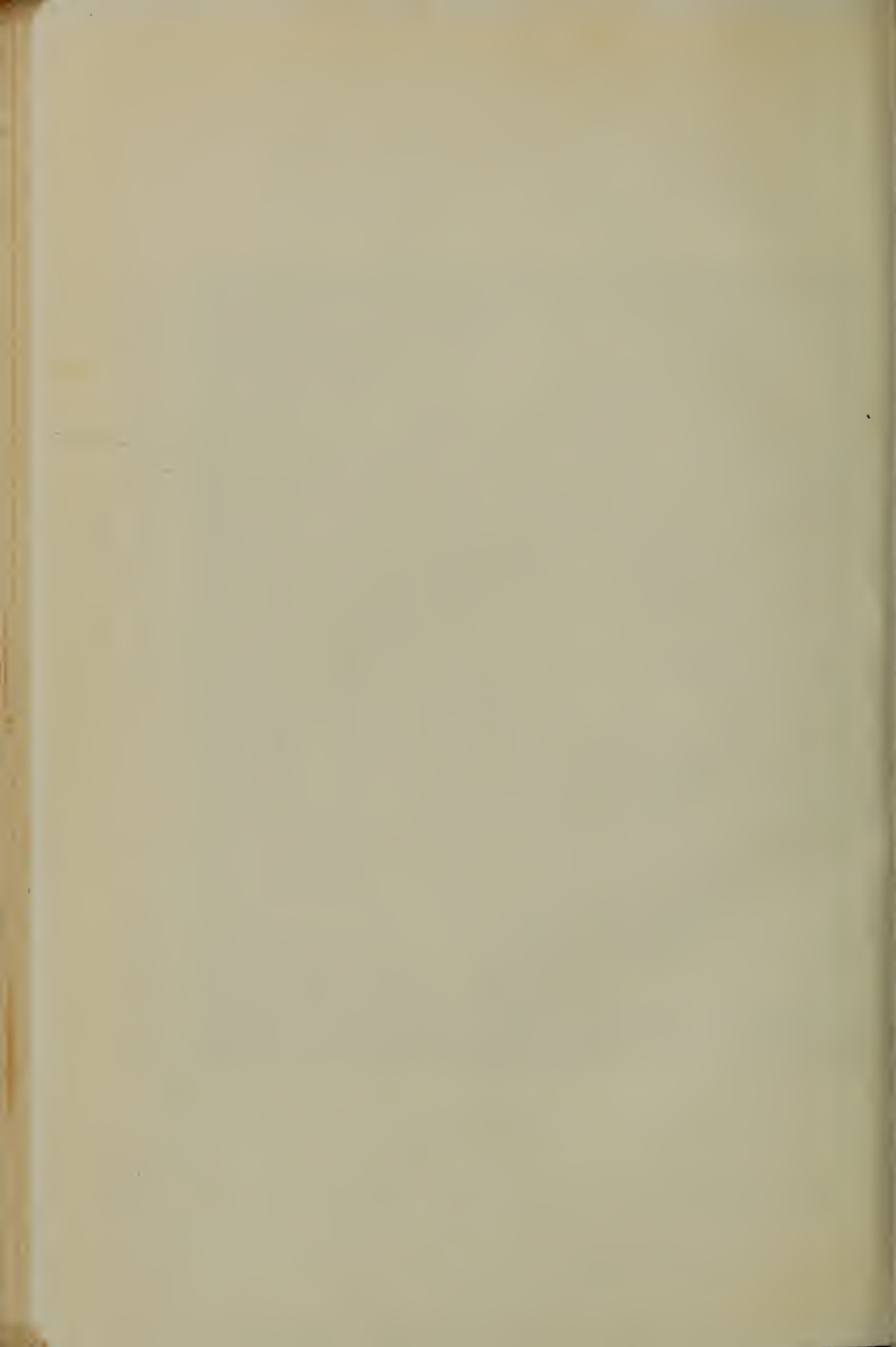
C. XIII. ***730—Diana Reposing after the Hunt, surrounded by her Nymphs**



729. Rubens

The Madonna in the Flower-Garland

Phot. F. Bruckmann A.-G., München



The landscape and animals are painted by Brueghel and belong to the finest ever achieved in detail painting. The accessory figures are from Rubens' hand, the effect attained being one of undisturbed harmony.

*

702—A Village-Inn on a Country-Road C. XIII.

One of the master's early pictures.

*

***682—A Fish-Market by the Sea.** Signed and dated C. XIV.

1598.

*

689—Harbour-Town with Soldiers. Signed and dated C. XIV.

1609.

*

697—Road through a Hilly Country. Signed and C. XIII.
dated 1619.

HENDRIK VAN BALEN. Born in 1575 in Antwerp, where his whole life was spent. Pupil of A. van Noort and a member of St. Luke's Guild. Died in 1632.

Balen was a painter of figures; he often collaborated with Joos de Momper, Jan Brueghel and Frans Snyders.

*

712/713—Two landscapes with Nymphs C. XIV.

The landscape and the animals are supposed to be by Jan Brueghel.

*

714—Bacchanalian Scene C. XIII.

ROELANT SAVERY. Born in 1576 at Courtray. Pupil of his elder brother Jacob. He worked for Kaiser Rudolf II in the Alps. Later on he removed to Utrecht, where he died in 1639.

Roelant Savery was a landscape-painter.

*

717—A Hunt in the Woods. Signed and dated 1609. C. XIII.

One of the better compositions by this master, of which there is a replica in Dresden.

PETER PAUL RUBENS. Born in Siegen (near Cologne) in 1577 where his father, the juriconsult Dr. Jan Rubens, had fled and was under arrest for some felony. After his father's death, Rubens went to Antwerp with the other members of the family and was brought up there by the Jesuits and trained as a page in the household of a countess. He studied painting with Tobias Verhaegt and Adam van Noort. From 1594 to 1598 he was a pupil of Otho van Veen, became master in the Painters' Guild in 1598 and went to Venice in 1600, then to Mantua, where he was appointed Court-Painter to the Duke Vincenzo I Gonzaga. He held this position till the year 1608, during which time he undertook several travels to Rome (three times) to Madrid, Florence and Genoa. In 1608 his mother died and Rubens returned to Antwerp, where, in the following year he became Painter to the Court of Archduke Albrecht, then to Archduke Ferdinand and his wife Isabella. — He married Isabella Brant, who died in 1626. From 1621—1623 Rubens was in Paris (also again in 1627); in 1626 in Holland. In Madrid (from 1603 to 1604 and 1628 to 1629), as well as in London, Rubens was active as a diplomat and was knighted by Charles I of England in 1630. At the age of 53 he married young Helena Fourment. He died in Antwerp in 1640.

Perhaps no painter enjoyed, during his life-time, so brilliant and exceptional an artistic and social position as Sir Peter Paul Rubens. He owed this first of all to his excellent education, which furnished him, when still quite young, with the knowledge of foreign tongues, and then to his moving in the highest circles of Antwerp society. He acquired information in every branch of science in his lasting friendships with the scholars of his day. (His brother was a philologist of repute.) The world of classic culture excited his interest to such a degree that he wrote a treatise about "The Imitation of Antique Statues". In order to make accessible to his fellow-country-men the architecture of modern Italy, he published, in the form of a series "The Palaces of Genoa", engravings from designs made during his Italian journey. On his repeated trips to Italy, Spain, and France he eagerly studied the old masters, first of all Michelangelo, Titian, Lionardo da Vinci and even the early masters. (There exist, for example, drawings by him after Michelangelo's figures in the Sistine Chapel.) He often used to copy for himself pictures, which excited his admiration. Several of the copies mentioned in the inventory of his estate, are in existence to this day. Altogether Rubens was a great lover of art-objects and took pleasure in collecting such. He took especial pleasure in exchanging

paintings from his own hand for antique statues, owned by his aristocratic English friends, possessors of art-collections. — His palatial house, which he had built in Antwerp from original plans, was decorated with the choicest objects of art. It was the meeting-place of artists and art-lovers. His friends, Brouwer and Van Dyck for instance, stayed a long time under his hospitable roof. He was ready to overlook the former's dissipated life for the sake of his genius and he bought a large number of his pictures. (This appears from the inventory of Rubens' estate.) In his house there was his spacious studio, too, where his pupils were ever busy carrying out the master's sketches in larger sizes. For his recreation he had provided for himself a country-seat on the premises of the mediæval castle of the Steen (near Antwerp) on the River Schelde (represented in the splendid picture in the London National Gallery).

The versatility of his personality is reflected in Rubens' art. Just as he was the most productive of all painters, the variety of his subjects knew no limit. He unites all the rich elements of his nation to a degree which makes it possible for him to handle every subject with equal skill and the same happy result: be it mythology, sacred subjects, portraits of great contemporaries or of his own happy family-circle or the glory of the surrounding country.

His technique had reached so high a degree of development that his pictures, barring those which suffered from some accident, are still as fresh in effect as on the first day. His drawing is lifelike and full of movement. He always hit the form at the first glance. As shown by his sketches, he did not, when beginning a picture, see things merely in outline, but at once as they would be expressed in colours. He indicated immediately in delicately toned surfaces the whole composition in colour-values. He applied his paints very lightly with a soft and broadly-flowing stroke of the brush on a smooth wooden surface previously prepared in a grey tone. Only when it comes to carnations (flesh-tints) is he wont to lay on the paint more heavily. Likewise he renders by vigorous dashes of paint the reflections on metal, tissues and jewels. — In his first pictures the colour is still often pasty and dull, but very soon there develops the luxuriant brilliancy of his colouring, which embraces the whole scale, from the cool white to the deep luminous black, culminating in a triumphant red. His composition, with all its wealth of episodes, is clear. His figures compel and command in the characterization of their gestures. He is no alien to any expression of human feeling, from deepest sorrow, dignity, repose and graciousness to the maddest unrestraint. — Rubens is never narrow or one-sided. For instance, in his figures the expression is not concentrated upon the eyes, but is brought out in

the entire pose of the body. There is never any sudden outbreak of colour, everything is imbued with it. Nothing is merely copied from Nature. The figures reach a degree of intensity far above the individual, and Rubens could well afford to risk this, as his imagination was so thoroughly saturated with the real and the living, that nothing ever could become an empty formula with him. Every picture from his hand is a mature organism, complete in every respect.

On his tomb in St. Jacob's in Antwerp there appears the inscription: "He deserves being called the Apelles not only of his own time but of all times". ("Non sui tantum saeculi sed et omnis aevi Apelles dici meruit".)

* * *

It was an impossibility for Rubens personally to fill the many orders, which, owing to his great fame, were given him from all sides. He therefore merely painted on wood the sketches, which his pupils copied on canvases, some of which were many yards in size; Rubens himself gave only the final touches to such a painting.

R. V. *800—Portrait of Doctor van Thulden

The pictures of Rubens are mentioned according to the order of their hanging! "This portrait, which we consider the best by Rubens, is painted with an admirable breadth and mellowness, and great certainty of handling. The whole personality breathes health, and the flesh seems pellucid in its freshness."

[M. Rooses: "P. P. Rubens".]

*

*737—The Fall of the Damned

"In power of representation and in its extraordinary richness of the boldly conceived figures, the picture belongs to the most prominent works ever created by Rubens."

[Prof. Karl Voll: "Führer".]

*

*799—Portrait of Jan Brant, Father of Rubens' First Wife. Painted in 1635.

A marvellous piece admired, above all, for the still-life of books in the right-hand upper corner.

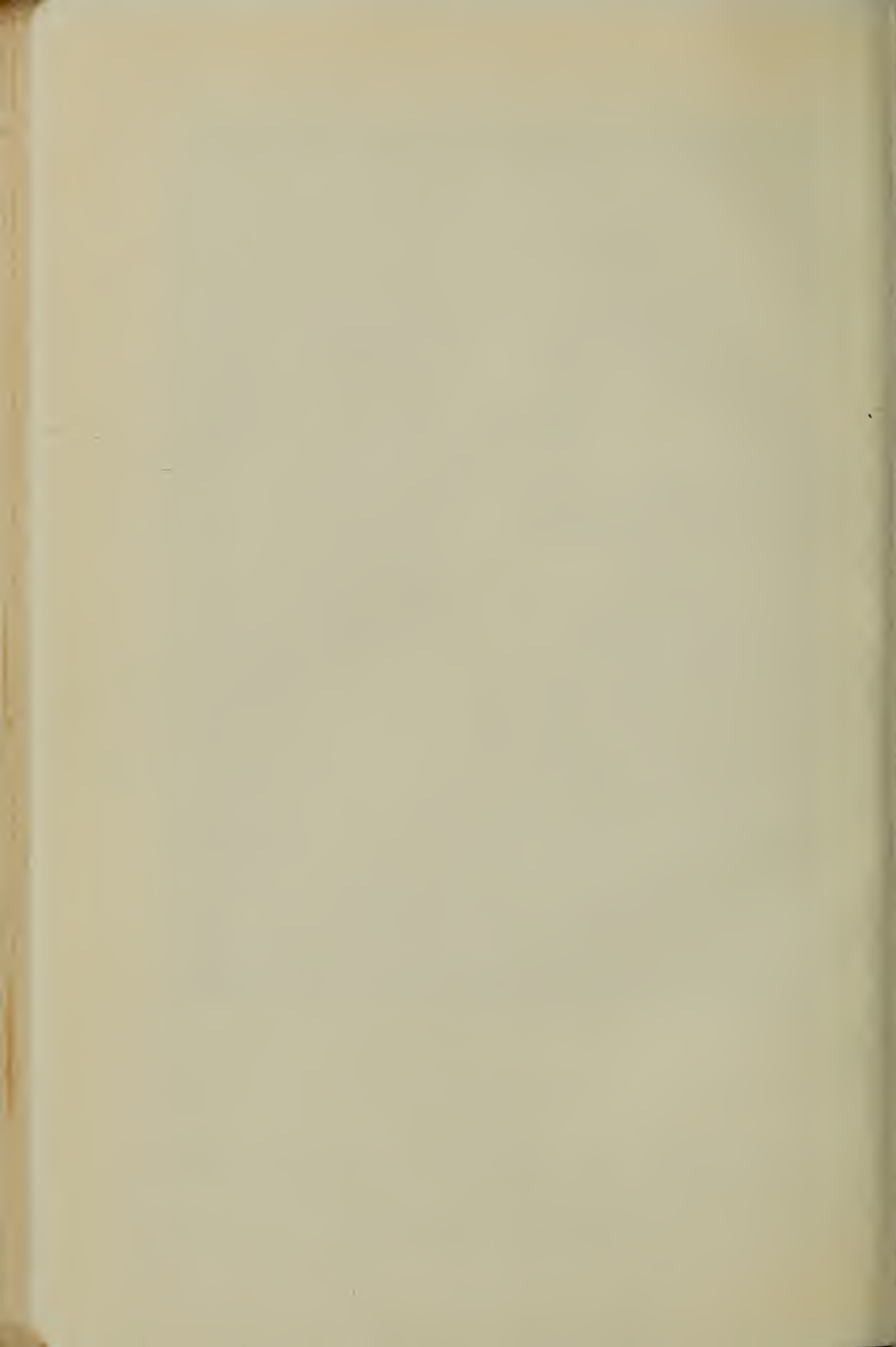
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*790—Portrait of Don Ferdinand, Infant of Spain in Cardinal's Robes. Presumably painted from life in 1628/29 in Madrid.



797. Rubens Helena Fourment with Her Little Son

Phot. F. Bruckmann A.-G., München



R. V.

The master was in the habit of painting on wooden panels the compositions, which he intended personally to carry out. In the South, however, where the proper material (oak) was lacking, he submitted to the generally adopted custom of painting on canvas. Owing to this the works achieved by Rubens during his travels in Italy and Spain, were all painted on canvas, and for this reason are now not in as good a state of preservation as those painted on wood by him in his native country. Also in this portrait the absorption of some of the paint by the canvas has proved detrimental to many a fine detail.

*

***797—Portrait of Helena Fourment with Her Little Son.** Pieced out, especially at the top.

‘The warm rays of the setting sun are penetrating through “the portico, flooding the group with a tempered and “harmonious radiance. This is the most ‘spirituel’ portrait painted by the master of his second wife. It is “elaborated with loving care, splendid in light and colour, “touched with ease and entirely from the master’s own “brush.”

[M. Rooses: “P. P. Rubens”.]

*

***759—Pastoral Scene**

“The thick coating of paint has the effect of a brittle “crust. The brown and white flesh-tints are full of vigour “and light, the handling is broad, the colouring splendid.”

[M. Rooses: “P. P. Rubens”.]

*

***728—The Garland of Fruit**

“Presumably painted between 1615 and 1618 at the same time “as the Madonna in the Flower-Garland, soon after the Ceres “(now in the Hermitage Gallery of St. Petersburg), since six of “the children, who in all probability served as models for this “canvas, are identical with those appearing in the Ceres. The “fruit is by Snyders and belongs to the best he ever produced, “and the landscape is by Wildens.” [M. Rooses: “P. P. Rubens”.]

The happiness found by Rubens in his family-life is reflected in this charming idyll.

*

***782—Portrait of the Artist and his First Wife, Isabella Brant, in the Honey-Suckle Bower.**

R. V.

The pictures
of Rubens
are mention-
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order of their
hanging!

"When transferring this piece in modern times upon a new panel
"one section of the upper part was unfortunately removed so
"that the hat is now cut off at the top." [M. Roose: "P. P. Rubens".]
Owing to this reducing of the space, the figures appear somewhat
crowded within the frame, considerably impairing the impression.
And, besides, the colours have darkened. —

"Evidently this picture was done immediately after Rubens'
"marriage, that is to say in 1609 and belongs entirely to
"his hand. — The painting is in every respect admirable.
"The colour is rich and deep, although of a sombre scale,
"and the flesh-tints are delicately shaded and mellow.
"The great charm lies in the fine pose, the happy grouping,
"so full of ease and so natural. The execution is ex-
"tremely firm and solid. The sharp delineation verges
"on harshness. The performance is a valuable monument
"as regards the master's mode of painting during the
"first phase of his art, after his return to Antwerp."

[M. Roose: "P. P. Rubens".]

*

*757—The Murder of the Innocents

"This scene of suffering unspeakable is illuminated by a
"burst of sun-light, the most serene and clear ever shed
"upon earth. A rustic cottage shaded by foliage is basking
"in this warm atmosphere, which ripens the grapes of
"the vine, hanging from the cornice of the palace, and
"floods with an equally brilliant radiance all the horrors
"and the suffering. The armour and the helmets flash,
"the many-coloured dresses of the women stand out boldly,
"the rich flesh of the mothers, the delicate carnation-
"tints of the children afford a luminous contrast to
"the tanned muscles of the slayers. Altogether it is a
"spectacle of a matchless freshness and splendour of co-
"louring. Rubens was not willing that the horror of his
"moving drama should predominate too absolutely. He
"tempered, by the smiling aspect of the tone and site,
"what there might have been too harrowing in this
"scene."

* [M. Roose: "P. P. Rubens".]

***794—Portrait of Helena Fourment**, the artist's
second wife (whom he married Dec. 6th 1630). A full-length
figure. In a gown of silver brocade (styled her "wedding-gown").

"Probably never before did the wife of a famous artist play such a rôle with her husband as this young Antwerp beauty with Rubens. Owing to her loveliness and womanly charm, the young wife exercised such a fascination upon the artist that she became the centre of his creations and remained so till his death."

[W. Bode: "Rembrandt und seine Zeitgenossen".]

*

744—Samson Taken by the Philistines

W. Bode considers this picture an early work of Van Dyck.

*

*729—The Madonna in the Flower-Garland

The flowers are painted by Jan Brueghel. Where these reach over into the picture they are painted by Rubens himself and it is interesting to compare the different conception of the two artists.

"This is one of Rubens' fine achievements and one of the most gracious Madonnas known to us. The plump angels surrounding the flowers are no less charming; they form 'une guirlande de chair fraîche et rosée' about the flowers, surpassing them in grace and splendour."

[M. Rooses: "P. P. Rubens".]

*

743—Two Satyrs. The additions which disfigured this picture have recently been removed.

An early production of the master. Its dark and dry colours are not unlike hard lacquer in effect.

— Room VI —

749—The Trinity. Brought over from St. Augustine's in Munich.

R. VI.

"The painting shows breadth of handling in a light tonality. It is an atelier work, superficially retouched by the master. It seems to date from 1616 or thereabout."

[M. Rooses: "P. P. Rubens".]

*734—The Lion-Hunt

"This piece was painted in the beginning of the year 1618 or a little earlier, for the Duke Maximilian, afterwards Elector of Bavaria. It had originally been begun by some of the master's scholars from a drawing or sketch by Rubens. The principal parts,

R. VI.

The pictures
of Rubens
are mention-
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order of their
hanging!

"specially the nude in the foreground, are wholly repainted by the "master." [M. Rooses: "P. P. Rubens".] — The original sketch painted on wood by Rubens himself is in St. Petersburg. — The finest solving of the theme of the hunting-scene ever achieved.

*

735—Christ, Enthroned upon Clouds

From a letter by Rubens to Sir Dudley Carleton, in which he offers him a smaller copy of this picture, it appears that the present work was painted for the Count Palatine Wolfgang Wilhelm of Neuburg.

*

784—Portrait of Count and Countess Thomas Arundel

*

751—The Reconciliation of Esau and Jacob

"The tonality of the painting is lustreless. It was executed by a "pupil after a sketch of the master and retouched by the latter. "The original sketch of this performance was sold in London, "June 1st 1878 together with the collection of Mr. Hugh A. J. Munro."

[M. Rooses: "P. P. Rubens."]

*

727—The Rape of the Daughters of Leukippus

"This picture is not very brilliant as regards light and "colour; the flesh is somewhat opaque. The landscape is "by Wildens, the horses and the figures are painted by "a pupil." [M. Rooses: "P. P. Rubens".] — Of late, not only the execution but also the composition by Rubens has been contested, the whole picture has been pronounced the work of a follower of the master.

*

755—War and Peace

*

726—The Martyrdom of St. Lawrence

*

753—The Reconciliation of the Romans and the Sabines (on canvas)

The original sketch by Rubens (on wood) is in Lord Ashburton's collection in London.

*

***754—The Drunken Silenus**

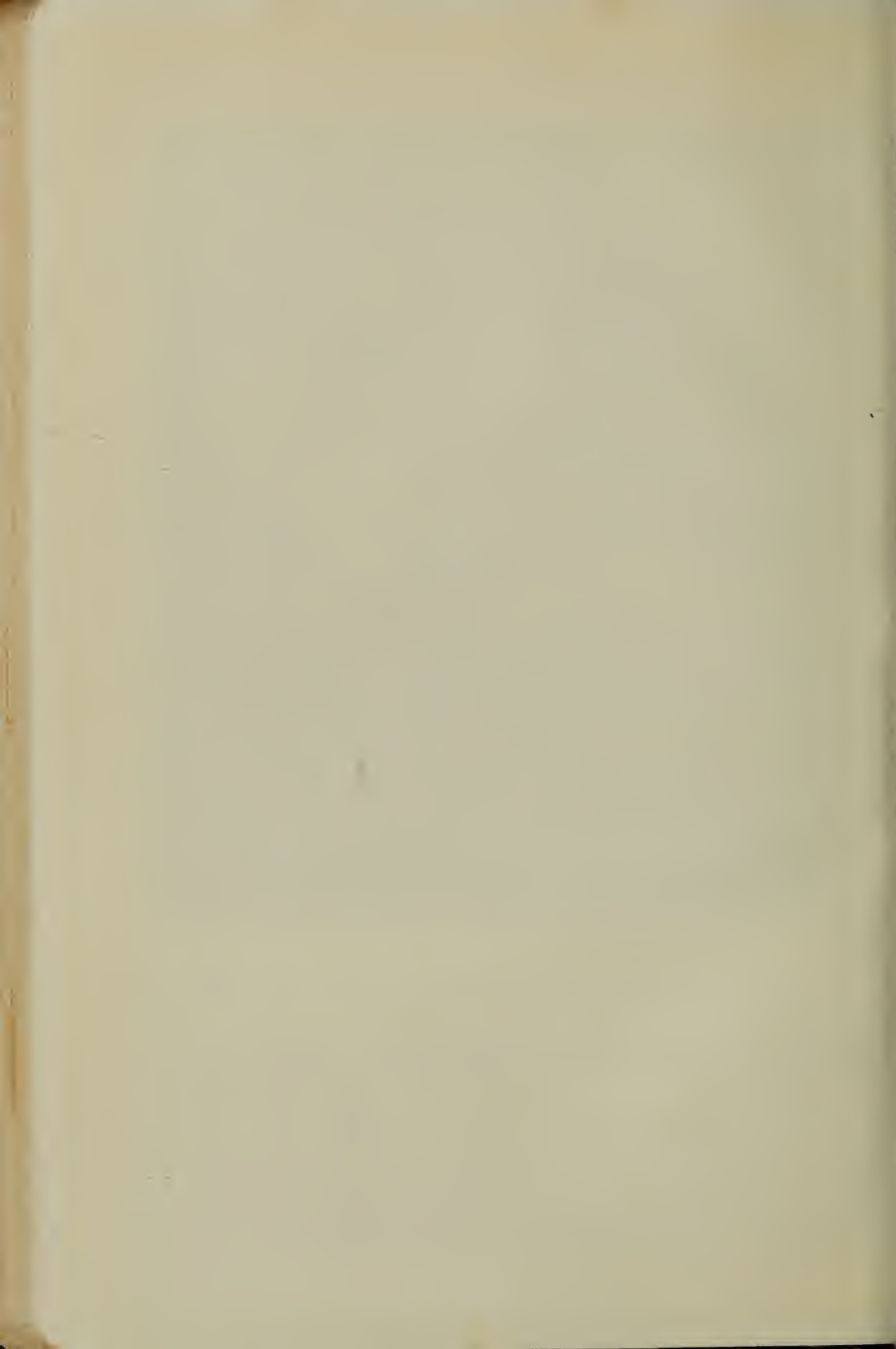
Rubens worked twice on this picture. First it was smaller and contained only half the figures of Silenus and of his



746. Rubens

Christ and the Penitent Sinners

Phot. F. Bruckmann A.-G., München



nearest followers, which are painted with all the skill and painstaking of his early period. Later on he considerably enlarged the picture at the sides and at the bottom. One can clearly follow the progress of his art in those later portions which are painted in a much freer and bolder manner.

*

Nos 787/788. Portraits of King Philip IV of Spain and of his Wife Elizabeth of Bourbon. Pendants.

787—Portrait of King Philip of Spain. Born in 1605, reigned from 1621—1665. Well-known from the portraits painted of him by Velazquez.

788—Portrait of Elizabeth of Bourbon, First Wife of Philip IV.

*

739—The Woman of the Apocalypse. This piece was painted by order of the Fürstbischof Ernst of Freysing (died in 1612). "This is a large performance, dull in tone. The attitude "of the Virgin is theatrical; the figures on the sides are "better, though in no way striking. It is the rather un-"successful work of a pupil, superficially revised by the master."

[M. Rooses: "P. P. Rubens".]

*

***746—Christ and the Penitent Sinners**

This work is striking, with its liquid and most vivid colouring and the rich "blond" carnation-tints of the Magdalen. The colours are brilliant and very thinly applied.

*

***752—Meleager and Atalanta**

(The additions, which disfigured this picture, have recently been removed.)

*

***736—The Fall of the Angels**

According to a letter from Rubens to the Duke Wolfgang Wilhelm of Neuburg, this picture was begun in 1619 by one of Rubens' pupils from a drawing by the master, but was afterwards finished by Rubens himself.

*

724—The Dying Philosopher Seneca

The principal figure reproduces a statue of dark marble (now in the Louvre), with eyes of enamel, and girt about with a belt of coloured marble. It represents an African fisher-man, but has been changed into the dying Seneca by the addition of a marble-basin.

R. VI.

The pictures
of Rubens
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order of their
hanging!

This statue was discovered in Rome in the XVIth century. Rubens saw it at the Villa Borghese in Rome. It is characteristic of Rubens' art that one scarcely notices its origin, and that he knew how to impart life to the statue. Before the time of Rubens, it was the custom in the Netherlands to paint the human body as much as possible like a stone-figure. Rubens learnt from the ancients, but was the first to paint the human body with picturesque and natural softness.

*

Nos 740/741. Two altar-paintings for the Court-church in Neuburg, ordered in 1619 by the Count Palatine Wolfgang Wilhelm.

740—The Nativity**741—The Descent of the Holy Ghost**

The Italian letters written in regard to this work by Rubens to the Count Palatine of Neuburg are still preserved. The last letter, dated July 24th 1620, runs as follows: "I have put off too long thanking Your Highness for the munificent recompense which it has pleased You to grant me for the two canvases recently painted by the order of Your Highness. I gave a receipt for three thousand florins to Signor Ringout, the agent of Your Most Serene Highness at Brussels. He has always treated me with the greatest courtesy, and informed me that he had the order from Your Most Serene Highness to offer a gift to my wife." [Translated from the Italian. — Adolf Rosenberg: "Rubens' letters".]

*

750—The Apostles St. Peter and St. Paul

— Cabinet XII —

C. XII.

*Nos 764/779. Sketches for the Medici-Cycle. (18 sketches on wood.)

In 1622, Mary de Medici, widow of Henry IVth of France, ordered from Rubens, for the new Luxembourg Palace, a series of decorative fresco-paintings intended to glorify her life and that of her husband. Rubens submitted these sketches to her and from them the paintings were ordered, which the master's pupils carried out in his studio. He personally put the paintings in their place in Paris and gave them the finishing touches. To-day the 21 large paintings are in the Louvre; the sketches for three of them are missing, while, on the other hand, our collection contains one sketch (No 762) which was not executed.

764—The Education of Princess Mary de Medici. C. XII.
Apollo, Minerva and Mercury initiating her into the Arts and Sciences. The three Graces offer her a Crown.

765—King Henry IV of France, Receiving the Portrait of Princess Mary. Offered him by Hymen and Cupid.

766—The Marriage of Princess Mary in the Church of S. Maria del Fiore at Venice.

767—Reception of the Bride in the Harbour of Marseilles, on Nov. 3^d 1600.

768—The Coronation of Queen Mary (on May 13th 1610) by the Cardinal Joyeuse in St. Denis.

769—Henry IV, Surrendering the Regency to the Queen before Leaving for his Campaign against Austria.

770—The Apotheosis of Henry IV

771—The Journey of Queen Mary to Pont-de-Cé, to Suppress the Civil War Broken out in Anjou.

772—The Fortunate Reign of Queen Mary. Upon the Throne, beside her, is Minerva.

773—Family-Alliance between France and Spain.

774—The Prosperity of France under the Queen's Regency.

775—The Coming of Age of Louis XIII

776—Queen Mary, Led to Her Prison in Blois, upon the Order of her Son.

777—Queen Mary, Escaping from Blois, Assisted by Minerva.

778—The Conclusion of the Treaty of Peace, after the Queen's Reconciliation with her Son. Mercury leads the Queen into the Temple of Peace, opened by Innocence.

779—The Meeting between Mary de Medici and Her Son. The Queen is soaring heavenwards in the Embrace of her Son.

- C. XII. These sketches afford an insight into the manner of Rubens' painting not to be gained elsewhere. Everything is worked out of the light grey tone. The arrangement of the figures, the drawing, the modelling and the composition of colours are achieved by a few strokes. Every piece may be likened to a bouquet of delicately coloured flowers.

The pictures of Rubens are mentioned according to the order of their hanging!

*738—The Last Judgement (small size).

This composition is evidently a later one than No 737 and represents the same subject, only much more concentrated in the great light-effect.

One should notice, upon the reverse side, a faintly sketched landscape by Rubens.

"Upon the first glance we feel that here we are brought 'face to face with an immense catastrophe; and this 'general impression is not weakened by any detail. Not 'one single personage detracts our attention at the expense 'of the whole. The violence of movement nowhere causes 'the groups to degenerate into shapeless masses. The 'sharp contrast of light, the bold downward rush of the 'bodies, vigorously set forth, the eloquence of despair, 'the tremendous movement, all this together converts this 'picture, small in size as it is, into the most dramatic 'and grandest of presentations of the scene, in which, 'according to the teaching of the Church, the world shall 'come to an end. — Rubens portrayed himself in the figure 'of a suppliant sinner in the right-hand bottom corner of 'the painting."

[M. Rooses: "P. P. Rubens".]

*

*762—St. Christopher

A sketch from Rubens' own hand for the outer part of the large altar of the "Deposition from the Cross" in Antwerp. "In this 'sketch the two parts of the wing form but one panel. 'The light is stronger than in the large picture. The 'background is very dark, but the effect of the light 'of the lantern still makes itself felt. It is an admirable 'piece."

[M. Rooses: "P. P. Rubens".]

*

780—The Funeral Rites of Decius Mucius

A sketch (?) for one of the six paintings of the Decius-series (now in the Liechtenstein-Gallery in Vienna). The large pictures were finished in Rubens' studio, and Van Dyck did the greater part of the work.

*

783—Portrait of the Jurist Philip Rubens, Brother of the artist. (Died 1611.)

*

795—Portrait of Helena Fourment, putting on her gloves.

"The painting is clear and untouched by time. In the flesh-tints there appears a certain hesitation, but the clothing "is resplendent with light." [M. Rooses: "P. P. Rubens".]

*

796—Portrait of Helena Fourment, with a little black velvet Cap.

This canvas reproduces a portion of the world-famous work by Rubens: the full-length portrait of Helena Fourment with a page standing behind her. The latter piece, painted on wood, had been finished to the last detail by the master himself. It is owned by Baron Alfonse de Rothschild of Paris. Our canvas represents the half-length figure of Helena Fourment.

*

***760—Landscape with the Milkmaid**

Vigorous in colouring and strong in drawing.

*

***761—The Landscape with the Rainbow**

A variant of this picture, still more dramatic and powerful is in the Wallace Collection in London.

*

758—The Entombment (sketch).

This picture is too poor to be considered a Rubens. A painting of the identical theme, and done by the same pupil, is in Russian private possession.

*

732—The Defeat of Sennacherib. Companion-piece to No 733.**733—The Conversion of St. Paul. Companion-piece to No 732.**

Nos 732 and 733 both are expressive of the one thought: God, chastising those who turn against His children. In one instance, He destroys Sennacherib, who made war upon His chosen people. In the other He is punishing Saul, who caused the stoning of th

C. XII. Christians. — These two paintings are so clumsy and harsh in manner, that they cannot have been executed by Rubens.

The pictures of Rubens are mentioned according to the order of their hanging!

*

763—St. Francis de Paula

*

***786—Portrait of a Young Man** (Copy after Joos van Cleef; see p. 32).

Rubens was wont to make copies after the old masters. As he was in the habit of preserving these pictures, it is evident, that he did not paint them only for the purpose of study, but also from the pure artistic delight in such master-pieces as he could not obtain in the original for his collection. These performances were never a mere imitation but entirely pervaded by his own spirit. For example this copy shows much ampler forms and greater animation of expression than the original by Joos van Cleef.

*

***792—Portrait of an Old Woman.** Formerly one used to think, that some person from the artist's immediate surroundings, such as his mother, or his nurse, was here portrayed. This study from life is free and bold in treatment.

*

793—Portrait of a Young Girl

The effect realised here is especially lifelike and plastic. The touch is of liquid flow and extreme transparency. The luxurious blond hair, for example, is achieved by so few strokes that the wood of the panel strikes through.

*

***742—The Battle of the Amazons**

"This is an admirable presentment, one of Rubens' stupendous masterpieces. The group on the bridge, the horses dashing headlong, full of ardour or fear, or those which are tumbling into the river, on their feet or on their heads, mingling with the combatants of both sexes; the warriors, partly nude, partly covered with draperies, red or of some other colour, the plumes, the helmets and the armour; the intensity of the fire raging under the bridge, reflected in the air; the violently lashed water, the columns of smoke whirling above the heads of the combatants. The contrast between the deep shadows cast by the bridge; all that makes up a scene full of unequalled animation, where the movement is of inexpress-

“sible boldness; where twenty single dramas are being
 “produced without becoming confused, and form together
 “the most furious and the most fearful fight imaginable.
 “The artist allowed himself to be carried away by the
 “whole passion of his conception, and by the brilliancy of
 “colouring and light. He handles his subject with fond-
 “ness: starting his horses in every manner conceivable,
 “with their contortions and rearing, tumbling about in
 “lamentable groups; he paints a hand-to-hand fight with
 “all its dramatic possibilities, admingling with this gigantic
 “battle the conflict of light, of fire and smoke; super-
 “adding to the horror of death by the sword, that of
 “death in the waves; this was a vast and inexhaustible
 “theme, unhesitatingly mastered by the artist, a theme in
 “coping with which his genius was fully at ease, happy
 “in being able to spread its powerful wings.”

* [M. Roose: “P. P. Rubens”.]

*798—The Walk in the Garden

This picture was not painted to order, or for sale. Rubens did it merely for his own pleasure and kept it in his home. It represents the artist and Helena Fourment, his second wife, walking in the garden of his palace. The page, following the couple, is Rubens' son by his first marriage. The summer-house which the three are about to enter, is still preserved (in Antwerp), — all that remains of the artist's splendid estate.

*

*730—Diana Reposing after the Hunt, surrounded by her Nymphs. C. XIII.

The figures are from Rubens' own hand and in his best manner. The landscape and the animals are by Brueghel, who was so successful, that the result is one of undisturbed harmony.

*

745—Susannah and the Elders C. XIII.

The execution of this picture is perhaps not by Rubens himself, the landscape in the background, for example, is done with a technique absolutely different from the master's manner. There are several replicas of this composition.

811—Forest-Scene

*

Too poor to be from the master's hand.

C. XIII.

*

748—Christ Crucified

C. XIII.

FRANS SNYDERS. Born in Antwerp in 1579. From 1593 onwards he was a pupil of Pieter Brueghel, the Younger and of Hendrik van Balen. In 1602 he became a member of the Painters' Guild. From 1608—1609 he stayed in Italy. He worked in Antwerp where he died in 1657.

Snyders is justly considered as the greatest Flemish painter of still-life and animals. He is a specialist, and his pictures, in which he is wont to repeat himself, are somewhat empty, and lifeless in effect when painted on large canvases. In the smaller paintings, however, and, above all, in the signed ones, he is a master of his art, and one understands very well how Rubens, when he had orders for large hunting-scenes and similar pictures would allow no one but Snyders to paint the animals and plants. The kind of painting that best suits the master is the "nature-morte". There he fills the whole picture with luscious fruit, finely grown vegetables, large fish and splendid game. He prefers the life-size and knows how to model the whole plastically, as well as to give life to the colouring. He is a past master in reproducing the moist down of the fruit. But Snyders is never a petty copyist of Nature, wasting his skill on rendering only the exterior side of things. He applies his colours loosely, with firm, broad strokes which are apt to cover the whole with an icy-grey gloss.

*

R. VII. *954—A Green-Grocer's Stall

A remarkable canvas.

*

- R. IV. *955—Still-Life.** Interior of a kitchen where a servant is taking grapes from a basket. — Signed with the artist's full name. — This picture was formerly pieced out at the top (20 centimeters). The addition has recently been removed and the painting thus restored to its original shape.

*

C. XVI. 960—Still-Life. Signed with the full name.

*

- R. V. *728—The Garland of Fruit.** The children are painted by Rubens. — "The fruit is by Snyders and belongs to "the best, he ever produced." (M. Rooses: "Rubens".)

*

Nos 956/957. Two Animal-Pictures. Companion-pieces.

R. V. 956—A Lioness, Killing a Wild Boar.

R. V. 957—Two Young Lions, Pursuing a Deer.

CORNELIS DE VOS. Born in Hulst about 1585; received at the Painters' Guild in Antwerp in 1608; died there in 1651.

Cornelis de Vos was a portrait-painter.

* \

812—The Hutten Family

R. IV.

Neatly executed with charming characterization of the children.

FLEMISH, about 1620.

*

671—Portrait of a Man

C. XIV.

JACOB JORDAENS. Born in Antwerp in 1593. Pupil and son-in-law of Adam van Noort. A member of the Painters' Guild of St. Luke from 1605 onwards. He worked in Antwerp, where he died in 1678.

*

*813—A Satyr, Visiting a Peasant. The peasant tells him to blow on his cold hands so that they should become warm, and on to the hot soup to cool it.

R. V.

Jordaens, with his robust sense of humour liked this subject so much that he repeated it several times.

*

814—As the Fathers Pipe, the Children Play.

R. V.

Bears signature upon the window-frame and is dated 1646.

GÉRARD DOUFFET. Born in 1594 in Liège. Studied in Rome and Venice from 1614 to 1622. Worked in Brussels. Died in Liège in 1660.

*

876—Portrait of a Man. (Dated 1624.)

R. V.

The resolute carriage of the man represented lends an interest to the picture.

LUCAS VAN UDEN. Born in 1595 at Antwerp. From 1626 to 1627 he was "master" of St. Luke's Guild. He died in Antwerp in 1672.

Uden was a landscape-painter; he worked in collaboration with Rubens, in whose compositions he often used to paint the landscape.

*

C. XIV. **937—Landscape at Sunset**, flat country. Signed with the artist's full name.

Uden's smaller landscapes, painted on wood, are full of charm in the freshness of their soft green and their simple composition of hills and shrubbery.

ANTHONIS VAN DYCK. Born in Antwerp in 1599. Pupil of Hendrik van Balen. Later he became an assistant of Rubens in whose studio he remained after having received the "master's" degree in 1518. From 1620 to 1621 he worked at the court of James I., where he received a salary of £ 100. From London he went to Genoa and spent the six following years there (till 1627). In 1632 Van Dyck, at the express desire of Charles I. established himself definitively in England, and he was immediately appointed "Principal Painter in Ordinary" to their Majesties. He remained domiciled in England down to the date of his death, but returned temporarily to Antwerp in 1634. In 1639 or 1640, urged thereto by the King, he married Mary Ruthven, granddaughter of William Ruthven, Earl of Gowrie. He died on Dec. 9th 1641 at Blackfriars' near London.

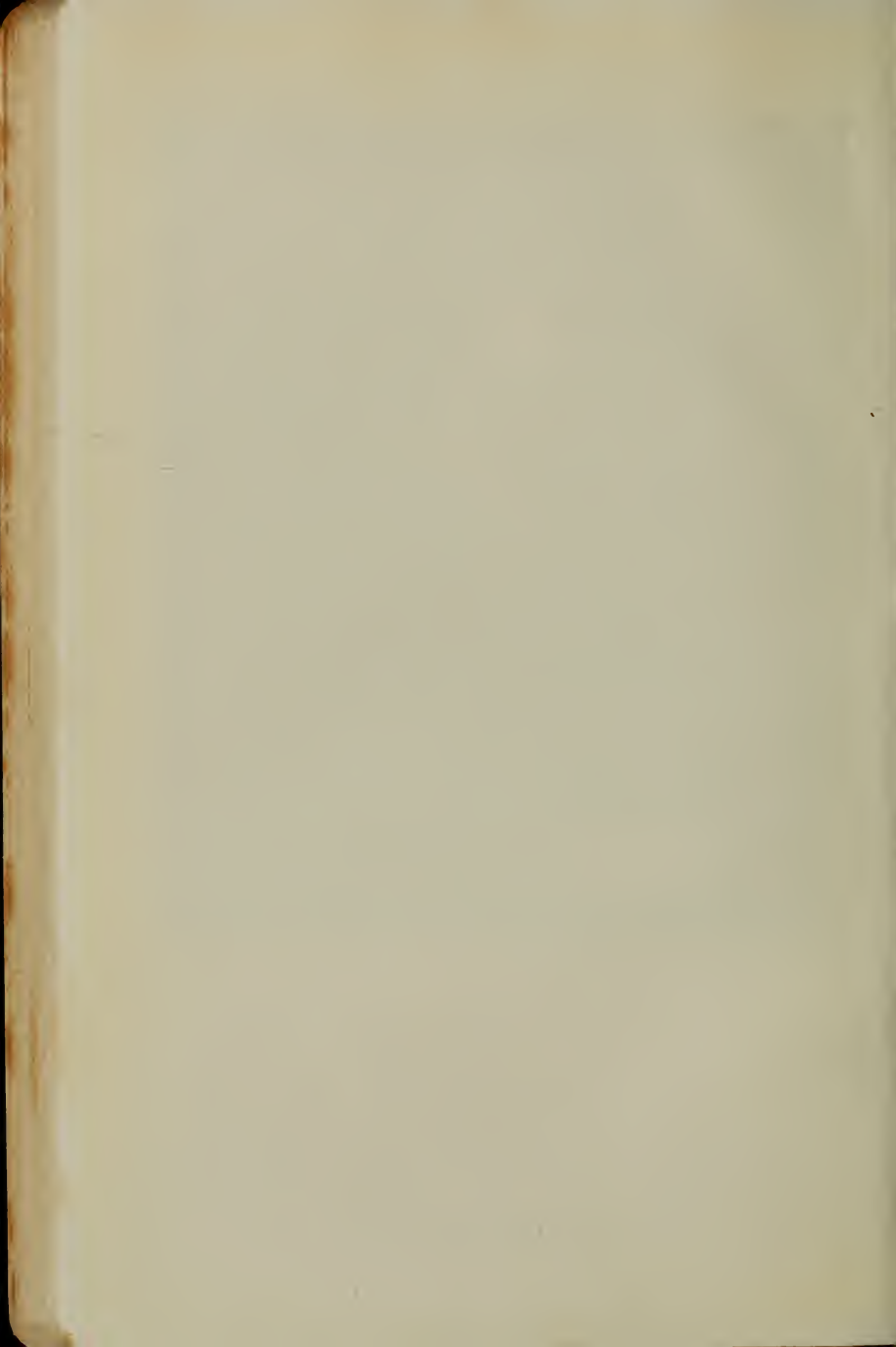
"Van Dyck is not Flemish at all, in spite of the fact that he "was born in Antwerp, any more than Claude, the Italian. is "French, albeit he was born in Lorraine. Jordaens — there is "a Fleming for you! Teniers, yes he is Flemish. But Van Dyck "has nothing Flemish about him: all his qualities are the "very opposite of the Flemish. Look at his head, read his "life, contemplate his paintings. He is very delicate, very "cultured with an all-pervading atmosphere of aristocracy. He "is elegant, above all, of that rare elegance which combines "nobility, refinement, brilliancy and charm with native beauty. "To his noble personality is coupled that fascinating "abandon" "which is the result of a refined education, exceptional habits "and great fortune. We see, for example, that he leaves his "own country when still very young, as if in search of a home- "country. His instinct guided him at once to London, before "even the traditional journey to Italy. He felt more English "than Italian. The supreme attraction to him, and we need not "hesitate in saying so, had been the intimacy of the English "Ladies, the women of the court, and, especially of the most "charming among them. He painted them, one and all, the "beauties of the Windsor of those days; and all those noble "Cavaliers, the flower of the aristocracy, who were mowed "down by Cromwell's rough soldiers. And, as if by some "connection Van Dyck's destiny was linked to that of the



833. Van Dyck

Portrait of the Artist

Phot. F. Bruckmann A.-G , München



"English nobility, he dies when still young, as soon as the court of Charles was dispersed. And what would have remained for him to do a few years later! He could not have become the painter of the "Round-Heads" and of Cromwell "who, besides, had his official painter — Walker, as Charles I "had had Van Dyck." [W. Bürger: "Trésors d'Art en Angleterre".] Van Dyck's was an extraordinarily precocious talent. When still a young man in Rubens' studio, he acquired to such a degree the master's technique, that some of his early pictures are hard to tell from those of Rubens. Soon, however, captivated by the art of the Venetians, Van Dyck went his own way that led him far from the older master. He soon acquired a style which became the standard not only for the Netherlands but also for France, and, above all, in England had a glorious following, which culminated in Gainsborough's art. The most striking feature about Van Dyck's painting, especially in his larger compositions, is the depth of his colours and the extraordinary warmth of the tone. He avoids the cool bluish half-shadows as well as the red flesh-tints, so characteristic of Rubens. His half-shadows are of a grey tonality, sometimes merging into a greenish hue; the deep shadows are of a warm and sometimes intense brown; in the light the flesh is of a brilliant "blond" carnation (flesh-tone); with older people of a reddish brown. The artist's colouring is of a glow and vigour scarcely attained by the great Venetians, Titian and Tintoretto; of course, sometimes, these effects are achieved at the expense of truthfulness. Equally characteristic is his drawing, especially of the extremities. The fingers and toes are conspicuously long and spread out, the fingers tapering. The touch is heavier than with Rubens, and the foundation is left open only in very large pictures. The colour, which then appears is mostly grey. If Rubens' treatment in his earlier period is liquid, and occasionally somewhat glassy in finish, Van Dyck's application of colours is dry and thick. For this reason the latter almost invariably uses canvas for his paintings, while Rubens prefers wood. — At a later period Van Dyck's technique undergoes yet another change. In harmony with the cavalier-like elegance and the exquisite sense of beauty of form which are the essential elements of Van Dyck's mature period, he aims, in a manner peculiarly his own, at a sensitive and rather decorative effect. Every detail of design is sacrificed to a daring "Elan"; the manifold richness of the colours is assimilated by a dark glowing brown tonality which, in delicate gradations, plays about the dissolved forms with a half-light. The favourite colour of this later phase is a "bleu mourant".

*

864—Jupiter and Antiope

R. VII.

The authenticity of this picture must be considered as doubtful. There exists another variant of it; probably a youthful work.

*

R. VII. ***822—Susannah and the Elders**

The figure of the Susannah is of bewitching beauty; like a lonely blossom of a warmer and serener clime, lost in the North, she possesses all the ripeness of a child of Italy.

*

R. VII. ***823—St. Sebastian, Being Bound to a Tree to Suffer Martyrdom**

The head of St. Sebastian is supposed to be the portrait of the artist himself.

*

R. VII. ***824—The Martyrdom of St. Sebastian**

Pieced out at the top and at the left.

This later composition, owing to its greater simplicity, is much stronger in effect than No 823 with its many figures. A free version of this painting is to be found in Edinburgh.

*

R. VII. **826—The Virgin with the Holy Child and St. John.**

Here the influence of Rubens is unmistakable.

R. VII. ***828—Pietà**

*

An early work of the master.

R. VII. ***830—Pietà**

*

The best of the different variations of this subject (painted on wood about 1630).

*

R. VII. ***833—Youthful Portrait of the Artist**

Painted in the Italian period. Van Dyck has here portrayed himself with the golden chain presented to him by the Duke of Mantua.

*

R. VII. ***834—Portrait of a Young Man** (George Petel, sculptor who lived in Genoa at the same time with Van Dyck). Painted about 1625 and signed with the artist's full name.

As so often with Van Dyck, the charm of this performance lies in the penetrating glance of the eye and the coquettishly graceful gesture of the hand; two characteristic traits in which he took special delight.

*

R. VII. **835—Portrait of the young Marquis de Mirabella.**

Painted about 1630.

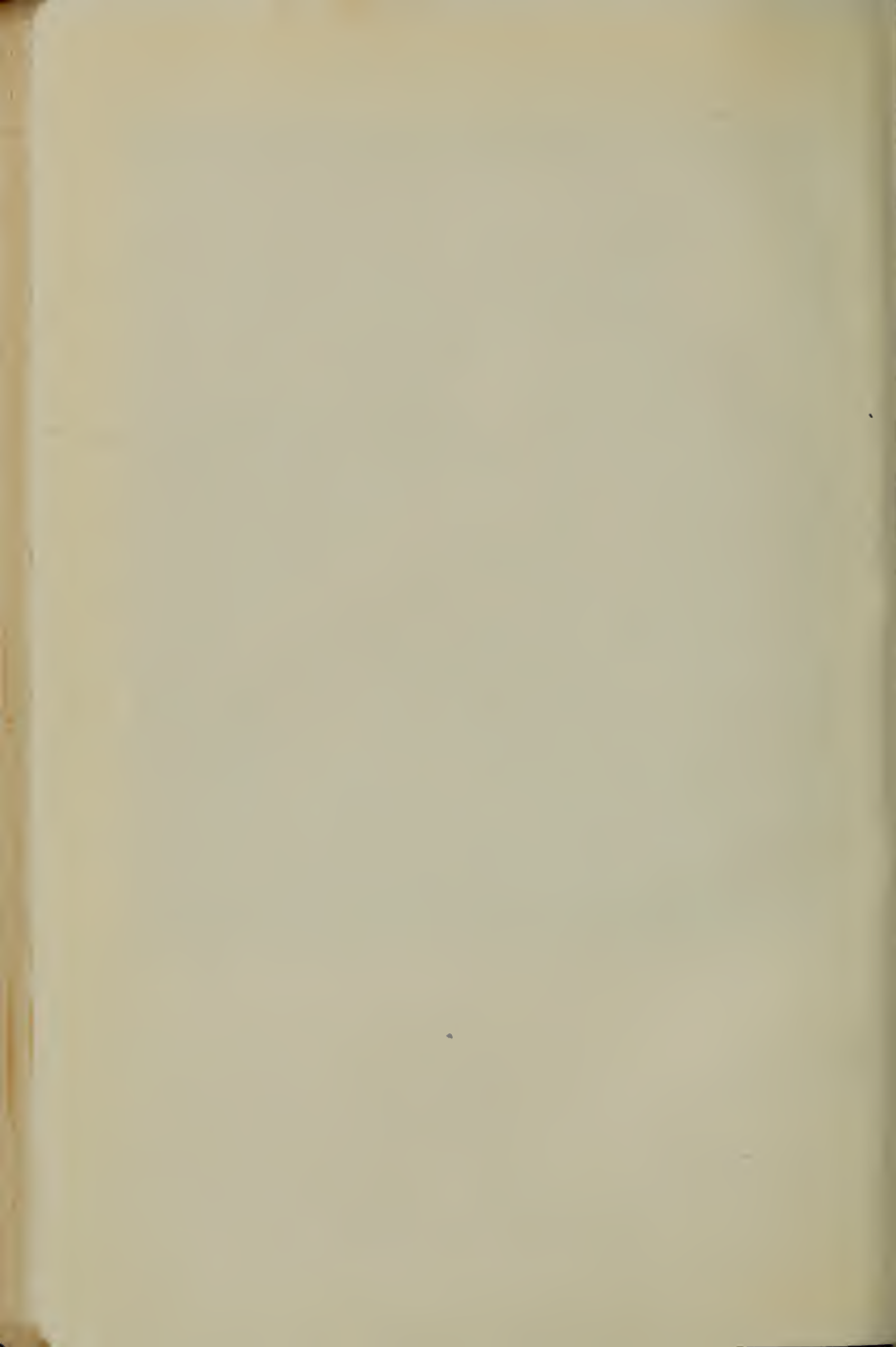
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827. Van Dyck

The Repose in Egypt

Phot. F. Bruckmann A.-G., München



825—Christ Crucified. (Night-scene) Painted about 1630. — C. XIV.
There exists a number of variations of this subject; the best among them are in Antwerp and Vienna.

*

836—Portrait of Don Filippo Spinola, Marchese de los Balbasses. Painted about 1625. Unfinished. R. VII.

*

837—Portrait of Duke Wolfgang Wilhelm of Pfalz-Neuburg. Probably painted in 1629. — R. VII.
“We find portrayed here that famous patron of fine arts, who, by the numerous orders bestowed upon Rubens, and Van Dyck, made for himself an immortal name. [See “History of the Old Pinakothek” page IX.]

*

***839/840—Portraits of the Merchant Sebastian Leerse of Antwerp and his Wife.** (Companion-pictures.) R. VII.

*

841/842—Portraits of Duke Charles Alexandre de Croy and the Duchess Genoveva d’Urphé, his Wife. (Pendants, life-size). It is not quite certain whether these portraits really represent the Duke de Croy and his wife. R. VII.

*

***843—Portrait of a Man in Black.** Painted about 1630. R. VII.

*

***844/*845—Portraits of the Sculptor Colyn de Nole and his Wife.** (Companion-pictures.) R. VII.

These portraits prove that Van Dyck was able to treat with masterly skill the Burgher-portrait as well.

*

***846—Portrait of Jan de Wael (painter) and his Wife** R. VII.
An early work, which still strongly reminds one of Van Dyck’s teacher, Rubens.

*

847—Portrait of the Engraver Charles Malery of Antwerp. This picture occurs in several repetitions, one of which is in a private English collection. R. VII.

*

- R. VII. **848—Portrait of Henry Liberti of Groeningen**, Organist of the Cathedral of Antwerp. — One of several replicas of this picture.

*

- R. VII. ***849—Portrait of Van Dyck's Wife**, Mary Ruthven, née Countess of Gowrie, with a Violoncello. — Painted about 1640. Mary Ruthven did not survive Van Dyck very long. She was married a second time to Sir Richard Pryse, and died in 1645, five years after her first husband's death.

"She is sitting before us, clad in white silk, a pale yellow kerchief, tied across her shoulders and the violoncello in her hand. Solemn repose is here combined with human nobility and great beauty of colouring, ineffable in charm "with its cool tone-values." [Muther: "Geschichte der Malerei".]

*

- R. VII. **832—The Battle of Martin d'Eglise** in which Henry IV was victorious over the Duke of Mayenne. The king on horseback and accompanied by Sully, watches the order of the battle. Centre and background painted by P. Snayers.

The figures in the foreground are of an amazing breadth and "bravoura".

*

- C. XIII. **863—Study for the Head of a Child**. According to the latest research this is the sketch for the picture of the Madonna which is to be found in the Academia di San Luca in Rome. From Van Dyck's Italian period.

*

- R. VII. ***827—The Repose in Egypt**. Painted about 1630. In its beauty, approaching Titian.

*

- C. XIV. ***850—Portrait of P. Snayers of Antwerp** (painter of battle-scenes and landscapes.)

A small picture full of esprit.

*

No 851 and the following numbers: Some Sketches for the Iconography of Celebrated Contemporaries. The sketches in grisaille for this work, an engraved series of celebrated contemporaries, are done by Van Dyck, in collaboration with his pupils. The book was published by van der Eymden.

- C. XIV. **851—Mary de Medici**, Queen of France.

- C. XIV. **852—Prince Francis Thomas de Carignan**

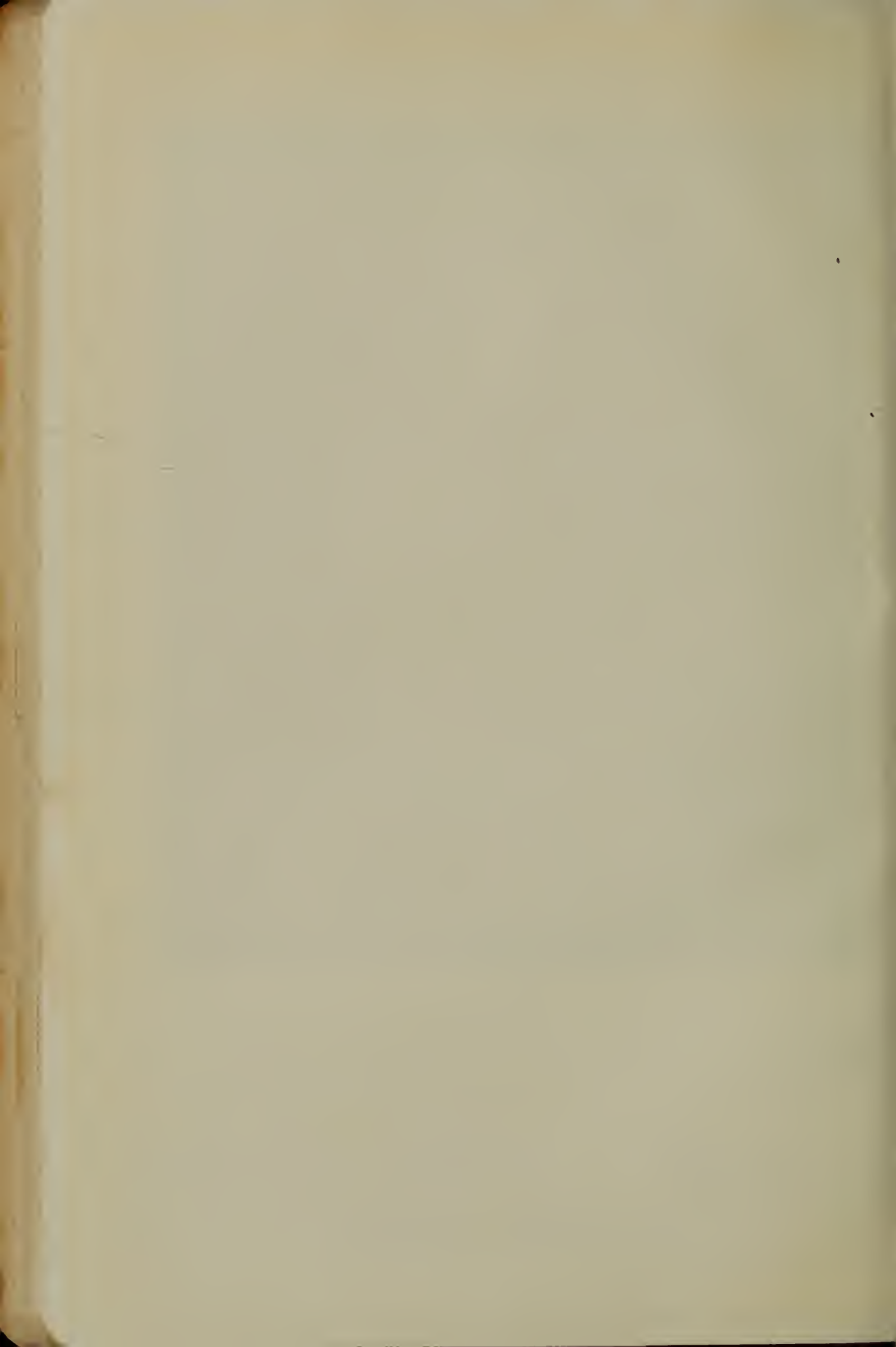
- C. XIV. **853—Princess Margaret of Lorraine**



849. Van Dyck

Portrait of the Artist's Wife

Phot. F. Bruckmann A.-G., München



- 858—The Abbot Cesare Alessandro Scaglio C. XIV.
 859—Palamedes Palamedesz (Painter of battle-scenes). C. XIV.
 860—Lucas van Uden (Landscape-painter). C. XIV.

*

- 862—Head-Study of an Apostle R. V.

In St. Petersburg there is a picture by Rubens: Christ Visiting Simeon. The execution was left to his pupils, among them Van Dyck, who painted studies of heads for the master's composition; one of these apostle-heads is No 862; another is in Berlin.

SUCCESSOR OF VAN DYCK

*

- 865—Portrait of a Young Man R. VII.

GOTTFRIED KNELLER. Born in Lübeck in 1646. Pupil of Ferdinand Bol of Amsterdam and an imitator of Van Dyck. From 1572 onwards he practised in Italy, Munich and Heidelberg. At last he became Painter to the Court in London in 1723.

- 868—Portrait of Henrietta Maria, wife of Charles I R. VII.
 of England, third daughter of Henry IV of France and Mary de Medici.
 Copy after Van Dyck.

LODEWYCK DE VADDER. Born in Brussels in 1605, where he became "master" in 1628 and died in 1655.

*

- *936—Landscape with a Ravine C. XVI.

This may be styled a "paysage intime" of brilliant execution.

ADRIAEN BROUWER. Born in 1605/06, probably in Oudenaerde. He worked in Amsterdam in 1626 and then, in 1628 with Frans Hals in Haarlem; in 1631 he became a member of the Painters' Guild of Antwerp. His later training was under the influence of Rubens. He died in Antwerp in 1638.

From the biography of the artist we know that he actually took part in the drinking bouts and fights which he represents with such truthfulness to life. As the educated man he in

reality was, a friend of Rubens and Hals, he stood, a keen observer, far above the situations depicted by him. He does not care to represent a simple bit of life, but prefers a dramatically pointed situation. Every picture has its own individuality. Brouwer never repeats himself, for the whole scale of human feelings is at his disposal, from rage and enthusiasm to laughter and dullness. According to his style of painting Brouwer belongs rather to Dutch art. This is obvious from his fine warm colouring. Brouwer's influence was tremendous; among the best known of his followers, are the Dutchman Ostade, the Fleming Teniers, whom he, in the passion and vigour of his realism, as well as in the subtlety of his art, more than rivalled.

"The Old Pinakothek possesses with its 18 pictures by this master 'not only the largest but also the best Brouwer-Collection.'" (Prof. K. Voll. "Führer"). — Unfortunately the master is not represented here as a landscape-painter.

C. XV. 889—A Scrimmage between Two Boors

Since the Brouwer-Collection is placed in one cabinet,

we quote the pictures in the order of their hanging. We begin on the left by the window and go to the right.

892—A Village Tavern

*894—A Party of Boors Gathered about a Barrel

885—A Village Doctor, Binding up the Wounded Arm of a Boor

890—A Bar-Room

*893—Two Soldiers, Throwing Dice in a Tavern

891—Boors at Cards

886—Two Boors, Fighting

882—A Scrimmage

881—Two Boors, Smoking

879—Card Players, Quarrelling in an Inn

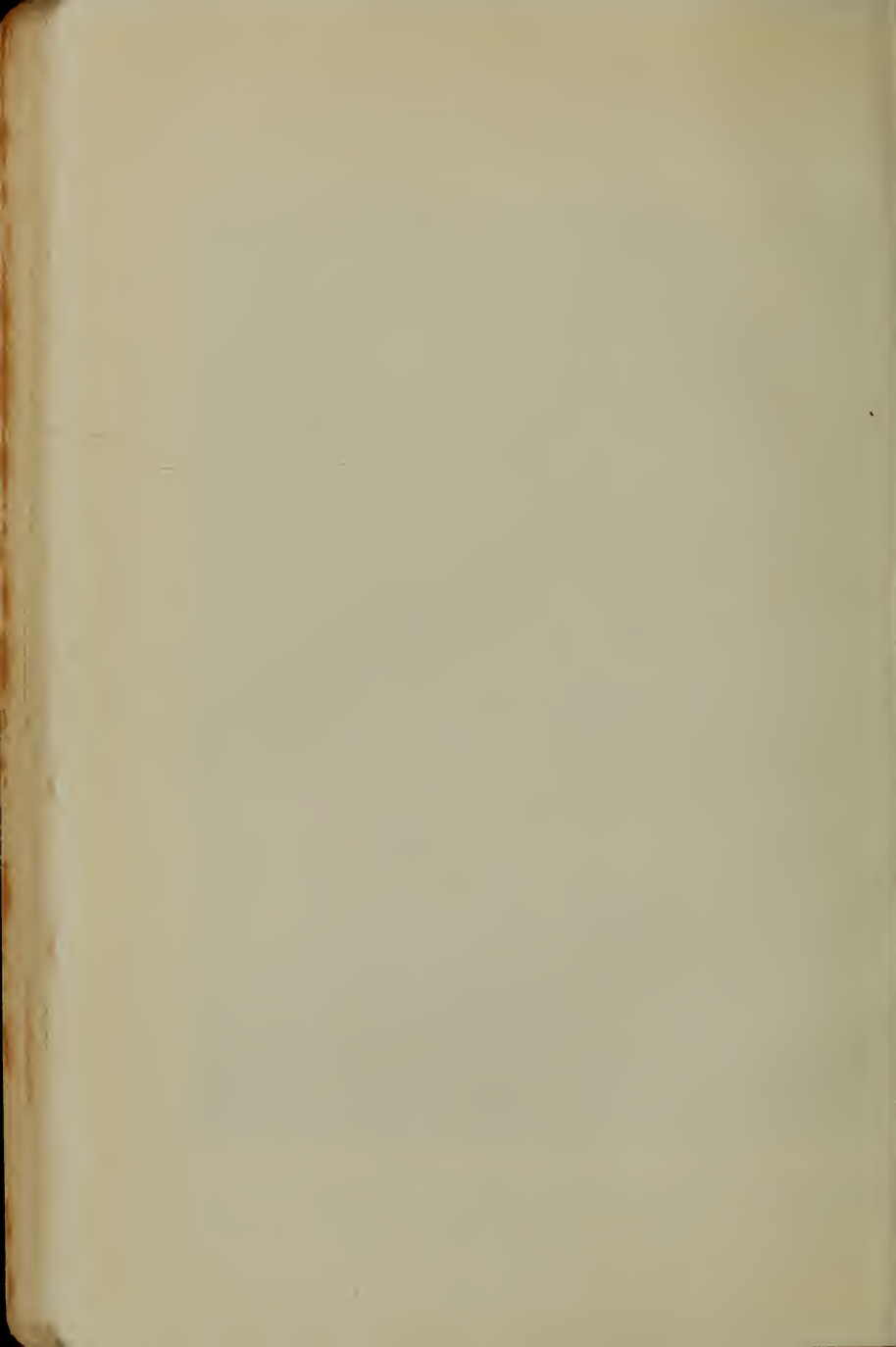
887—Six Boors, Sitting Smoking at a Table in a Tavern



893. Brouwer

Soldiers in a tavern

Phot. F. Bruckmann A.-G., München



*880—The Room of a Village Barber C. XV.

*
883—A Smoking Party of Three Persons. Signed:
"B" in the upper left-hand corner.

*
*896—A Bar-Room

*
884—A Merry Party of Five Persons

*
*888—Boors, Playing Cards in a Tavern

*
895—Boors around an Open Fire in a Tavern

DAVID TENIERS THE YOUNGER. Born in Antwerp about 1610. Pupil of his father David. He was influenced by Rubens, but to a greater degree by Brouwer. He practised in Antwerp, (from 1632 in the Painters' Guild) and from 1651 onwards in Brussels, where he died in 1690.

If one compares Teniers with Brouwer, one finds the figures much more artificial with the former; this is obvious from the fact that the figures always look straight at the observer. With Teniers the situations are always more typical; his colouring has a metallic brilliancy; he cannot be compared with Brouwer in any respect without losing by it.

*
916—A Guard-Room C. XV.

*
*902—A Flemish Bar-Room. Signed and dated 1643 in C. XVI.
the lower left-hand corner.

*
903—Scene in a Tavern. Signed in the left-hand bottom C. XVI.
corner and dated 1545 on a drawing affixed to the chimney piece.

*
909—A Boor in a Red Cap, playing a pocket-violin. C. XVI.

*
905—A Village Wedding. Signed and dated 1651 in the C. XVI.
lower right-hand corner.

*
*907—A Tavern C. XVI.

*
906—An Alchemist. Signed in the right-hand bottom corner C. XVI.
and dated 1680.

FLEMISH MASTER about 1650.

*

R. V. **1298—A Nobleman in Scarlet**

JAN FYT. Born in Antwerp in 1611. Pupil of Frans Snijders; from 1633—1634 he lived in Paris and later in Italy (Genoa and Rome). He practised in Antwerp, where he died in 1661.

Jan Fyt is the best follower of the art of Frans Snijders. He often makes use of a somewhat questionable effect by contrasting, in the same picture live animals with dead ones. His technique is beyond criticism; his breadth of handling is, to be sure, often monotonous, but always vigorous. Occasionally some portion of a picture is so splendidly done that one could attribute it to the incomparable French master Chardin, who belonged to a much later period.

*

R. V. No number—**Two Large Still-Life Pieces** (Companions)

*

C. XV. *No number—**Still-Life** (small-size)

A fine production.

JACQUES D'ARTOIS. Born in Brussels in 1613. He died in his native city in 1665.

d'Artois was a landscape-painter.

*

Nos 939/940. Two Landscapes (pendants).

R. VII. **939—Canal in a Wood**R. VII. **940—Landscape with Tall Trees**

In the somewhat theatrical composition, and the unreal, wholly green colouring of his landscapes, the Flemish d'Artois stands in marked contrast with the contemporary Dutch masters, who are much more natural. However his landscapes are decorative and in very good taste.

JAN SIBERECHTS. Born in 1627 in Antwerp where he practised his art till an advanced age. Later on he removed to England, where he died in 1703.

*

***941—Landscape with Cattle-Pasture, and a Girl Asleep by the Road-Side** C. XV.

This splendid picture with its simple conception of nature, and its light silvery tones, is valued as a preliminary step to our modern landscape-painting.

J. FRANS MILLET. Born in Antwerp in 1642. Pupil of Laurent Francken. In 1660 he established himself in Paris where he died in 1679.

Millet was a landscape-painter strongly influenced by the two Poussins.

*

***946—Italian Landscape (Evening)** C. XVI.

Millet's pictures exhibit all the delicacy of the art of a Claude Lorrain and a Poussin, in their classic composition and their pure fresh colours.

CORNELIS HUYSMANS. Born in Antwerp in 1648. He worked both there and in Mecheln where he died in 1727.

*

Nos 948/949. Two Italian Landscapes (Pendants).

948—Entrance to a Wood C. XVI.

949—Mountainous Landscape with Trees C. XVI.

ITALIAN SCHOOL up to 1500 A. D.

The rebirth of painting took place in the second half of the XIIIth century in Central Italy. Tuscany, especially Florence, and the Umbrian Siena, were at the head of this movement. The first genius was Giotto, Dante's friend. The former, however, had not been without precursors: Cimabue, first of all, was honoured as Giotto's teacher. But Giotto is the first to rise, a palpable personality, from the crowd of nameless illuminators of books and painters of frescoes. Giotto still has a great deal in common with the earlier style, the "Byzantine": shallowness of space, imperfection of perspective and anatomy, monotony of the facial types, the schematically rigid landscape, consisting only of a terraced lawn with a few detached trees, the unnatural shape of the buildings, which stand not unlike small open boxes beside the figures. In all these details Giotto scarcely rose above his predecessors. But what caused him to be recognized as the supreme genius of Italian painting, is the power, which enabled him to create with the limited means of expression of his time, a complete unity, a harmonious whole, one and indivisible; and this is so convincing, that nobody could picture to himself a work of Giotto other than it is, neither as a whole, nor in detail. The events are told in a manner both dramatic and concise; the gestures are humanly natural; the expression of the faces is of lifelike animation, the compositions are never repeated: each one is individual, varied and clear at the same time. As Giotto was first of all a "frescante" (the frescoes in the Chapel dell' Arena in Padua being a superlatively fine example of the master's performances still in existence) and did only a small number of altar-pictures, there are but few traces of his activity to be found abroad. The Old Pinakothek may be considered relatively fortunate in owning two pictures which at least approach Giotto.

SCHOOL OF CIMABUE (in the Beginning of the XIVth Century).

*

Nos 979/980. Diptych Representing Six Biblical Scenes.

C. XVIII. 979—Three Biblical Scenes (ranging one above the other). —

1. The Madonna Enthroned (top). — 2. The Washing of the Feet (middle). — 3. The Last Judgment (bottom).

980—Three Biblical Scenes (ranging one above the other). — C. XVIII.

1. The Lamentation beneath the Cross (top). — 2. The Scourging of Christ and the Bearing of the Cross (middle). — 3. St. Francis with other Saints (bottom).

GIOTTO DI BONDONE. Born about 1266 in the village of del Colle near Florence. According to tradition a pupil of Cimabue. He worked in Florence, for some time in Rome, Padua, Assisi, Naples and Avignon (France). He died in Florence in 1337.

For further information relative to Giotto's art see page 114.

*

***983—The Last Supper**

C. XVIII.

Perhaps from the master's own hand.

*

*Nos 981/982. Two Episodes from the Passion of Christ.

981—Christ Crucified

C. XVIII.

982—Christ in Limbo

C. XVIII.

Though in both these pictures we recognize the master's severe style of invention, they belong to his school only.

LIPPO MEMMI. Born at Siena about 1290; Assistant and Partner of his brother-in-law Simone Martini. He practised in his native town, Siena, where most of his life, with the exception of a short time in San Gimignano (1317), was spent and where he died in 1357 (?).

*

986—Triptych: The Assumption of the Virgin C. XVIII.

Centre-piece: The Virgin upon Clouds, surrounded by Angels.

Tympanum (above): Christ, Crowning the Virgin.

Left wing: Male Saints (Grisaille).

Right wing: Female Saints (Grisaille).

In the upper corners of the wings: St. Gabriel and the Virgin.

Venturi considers the middle-piece a modern falsification. The wings seem to be a work of the Quattro-Cento.

SPINELLO ARETINO. Born at Arezzo about 1330. Pupil of Jacopo da Casentino. Practised chiefly in Florence. He died in Arezzo in 1410.

*

Nos 987/988. Two Wings from an Altar.

R. VIII. **987—SS. Mauritius, Augustine and Peter, behind them SS. Nicholas and Stephen**

R. VIII. **988—SS. Anthony, Ambrose and John the Baptist, behind them SS. Paul and Catherine**

The traditional attribution to Spinello is not beyond doubt.

*

R. VIII. **988a/988d—Predelles** (independent of Nos 987/988).

AGNOLO GADDI. Born about 1335 in Florence. Pupil of his father Taddeo Gaddi. He practised in Florence and in various towns of Tuscany. He died in his native city Florence in 1396.

*

Nos 984a/984b. Two Wings from the Church S. Annunziata in Florence.

R. VIII. **984a—St. Nicholas of Bari;** at the left a kneeling Donor. — In the Predelle: two Scenes from the Saint's Legend.

R. VIII. **984b—St. Julian.** — In the Predelle: two Scenes from the Saint's Legend.

The colouring shows great delicacy of feeling, and the style of narration is naïve and animated.

FRA GIOVANNI DA FIESOLE, called "FRA ANGELICO". Born in 1387 in the Florentine province of Mugello. He entered the order of the Dominicans in Fiesole in 1407, then in 1436 he joined the monastery of San Marco in Florence. He practised in Fiesole (from 1418 to 1436), in Florence (from 1436 to 1446), in Cortona, Orvieto and Rome, where he died in 1455. He was beatified after his death and therefore he is also called "Il beato Angelico".

"To the elements of beauty Fra Angelico, unique of his kind, "superadded that of celestial purity and intense devotional "feeling. One of those elements, which give an ideal grandeur "to the Art of the Middle Ages shows itself complete, full and "glorious in his works. How the kingdom of heaven, the home "of the angels, saints and blessed ones was mirrored in the "devout imagination of that early time, we learn nowhere "so accurately and completely as through him, and in his "pictures are contained permanent records of the highest

"worth to religious history. In the dramatic power of telling a story, Fiesole is always one of the best followers of Giotto; as he was from childhood a great artist, he strove his life long to keep up an even flow of inspiration in all his creations. On closer examination we shall find that he is one of the first who, in the treatment of heads, in place of mere general character, always gives a personal life of the most tender kind; only to his tone of mind the expression of passion or wickedness was impossible. As his training was originally that of a miniaturist (illuminator) his smaller pictures executed in the miniature style give us the complete artist."

[Jacob Burckhardt, "Cicerone".]

*

Nos 989/991. Three Scenes from the Lives of the Saints Cosmas and Damian. These are parts of the predelle of an altar, which Fra Angelico painted for the monastery of San Marco in Florence.

***989—The Saints before Their Judges** C. XVII.

***990—The Saints Thrown into the Sea** C. XVII.

***991—The Saints Stoned and Pierced by Arrows.** C. XVII.

Outside Italy Fra Angelico's works are very rare; therefore these paintings are a valuable treasure of the Old Pinakothek.

SCHOOL OF FRA ANGELICO

*

992—Christ as a Man of Sorrows C. XVII.

*

993/994—The Angel of the Annunciation (N° 993). The Virgin (N° 994) C. XVII.

FRA FILIPPO LIPPI. Born in Florence about 1406. Influenced by Masaccio and Fra Angelico. He practised in Florence, Padua, Prato (between 1452 and 1465) and in Spoleto from 1467 down to his death in 1469.

"The advance made by Masaccio is carried still further by Fra Filippo Lippi, under the guidance of a less high and severe mind, but a rich and playful fancy. He lets himself go, but not through laziness, but rather in audacious experiments as to what may be allowed to art. With what freedom and openness he reveals to us, in the figures with which he fills up his scenes, the innermost character of those whom

"he conceived; with what feeling he represents — and he is "the first to do so — the sensuous loveliness and exuberant, "even wild, playfulness of youth! He is the first who heartily "enjoyed the fulness of life, even in its chance manifestations."

[Jacob Burckhardt, "Cicerone".]

*

R. VIII. ***1005—The Annunciation**, from the Church of S. Maria Primerana of Fiesole.

This picture has suffered greatly and will have to be put down as an early work by the master.

[Crowe-Cavalcaselle, "History of Painting in Italy".]

*

C. XVII. ***1006—The Virgin and Child**

"The type of the Virgin's head, like most of those of "Fra Filippo, is oval, and modelled broadly in a low and "flattened relief. The drawing and the modelling of flesh "remind us that the age was one in which the laws of "bas-relief were followed in painting. The group of Mother "and Child, though noble and pleasing, is no longer conceived in the form of Angelico, or on the principles of "the severely religious times. It is maternal, affectionate, "but of earth — not vulgar, but also not ideal. The "head of the Virgin is," said (on what grounds it is "difficult to say) to be a portrait of Lucretia Buti". [Crowe-Cavalcaselle: "History of Painting in Italy".] — Lucretia Buti, Fra Filippo's wife, was a nun, who, for his sake, fled from the convent. Their son, Filiippino, was the second great artist by this name.

MANNER OF FRA FILIPPO LIPPO

*

C. XVII. **1007—The Annunciation**. Painted for the French statesman, Jacques Cœur (XVth century), whose coat-of-arms (red hearts upon a ground of black, horizontally divided by a gold bar with three black shells), appears in the „Lunette" of the door.

ANTONELLO DA MESSINA. Born about 1425 at Messina. Pupil of Colantonio of Naples. Traceable from 1465 to 1475 at Messina and Naples; from 1475 to 1478 at Venice and Milan.

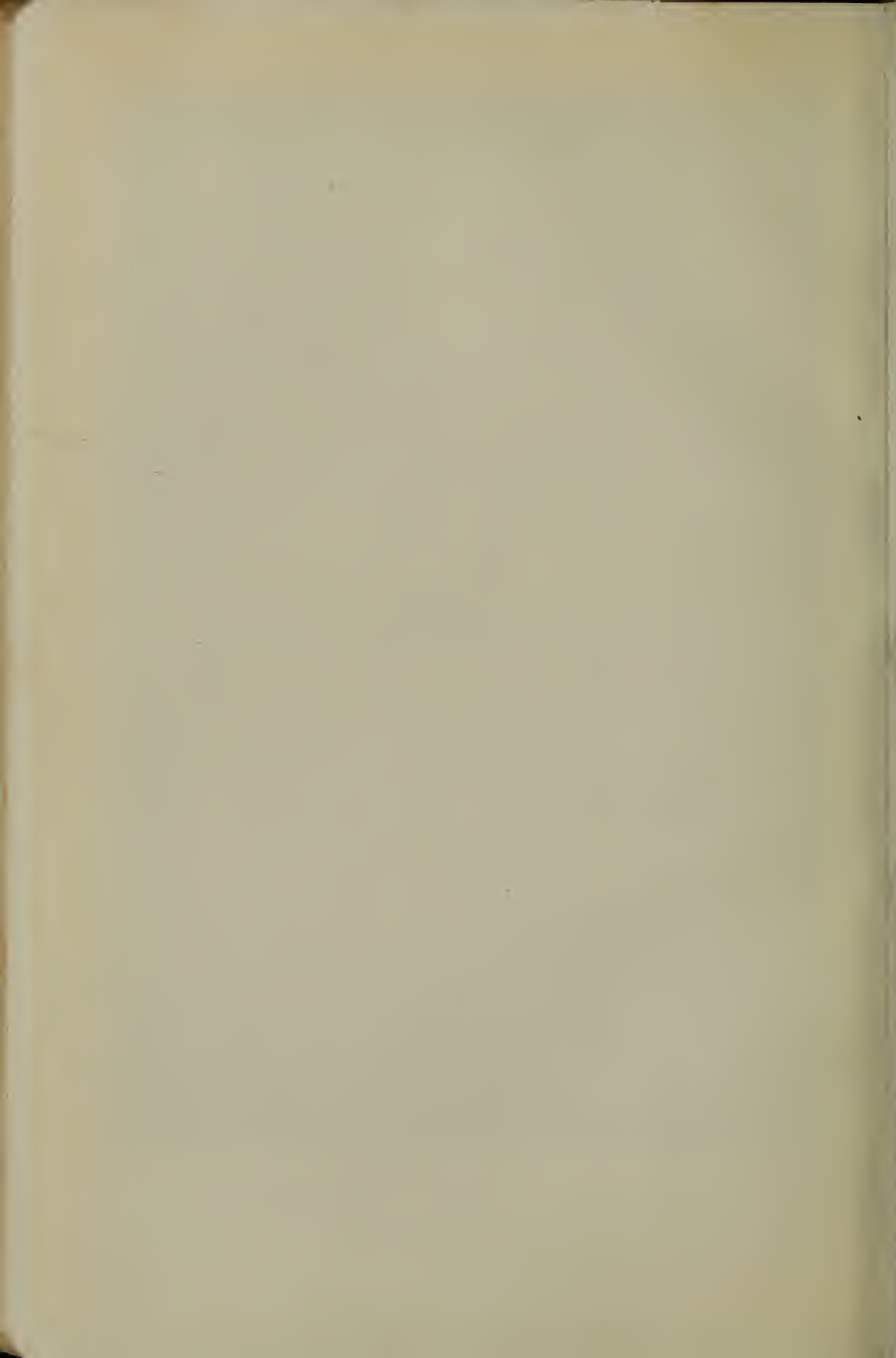
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1006. Fra Filippo Lippi

The Virgin and Child

Phot. F. Bruckmann A.-G., München



1029a—Madonna (half-length)

C. XIX.

In its simplicity of form and colour this is a pleasing performance. — Evidently from the hand of the well-known Venetian follower of Antonello, who was wont to sign his pictures in a similar manner.

*

1029b—Corpus Christi

C. XVII.

Although inscribed with the master's name (on a "Cartellino" in the left-hand bottom corner), this picture is the work of some pupil, and of inferior merit.

FLORENTINE SCHOOL, about 1400—1450.

*

1000—St. Jerome, Standing

C. XVII.

TUSCAN SCHOOL of 1458.

*

1003—The Madonna Enthroned, with Angels. R. VIII.

Dated 1458.

Simple in style and full of repose.

SUCCESSOR OF FRA FILIPPO LIPPI

*

1019—The Madonna with Angels

C. XVII.

This frigid and gaudy panel can scarcely be deemed as belonging to Fra Filippo's school, but rather to that of Fra Angelico, though even this seems doubtful.

LUCA SIGNORELLI. Born in Cortona in 1441 presumably. Pupil of Piero della Francesca. He practised in Umbria and Tuscany and died in his native city, Cortona, in 1523.

Signorelli stands out as conspicuous among the artists of the early Renaissance because of his allotting so pre-eminent a place in his works to the Nude. Often, his compositions are altogether made up of a group of bodies, exhibiting anatomically diversified movement. The subjects illustrated by Signorelli are austere, often full of pathos. The frescoes in the Cathedral of Orvieto represent the master at his highest. Signorelli is more of a draughtsman than a colourist. His colours are cold and dry and only now and then of a rich glow; even, in these rare instances, one is tempted to put them down to Perugino's influence.

*

R. VIII. *1026a—The Virgin and Child (round picture)

It is characteristic of the master's fondness of anatomy that, in the background, he painted the figure of a nude man, tying on a sandal. — One should note the frame belonging to the same period of art!

Sandro Filipepi, called BOTTICELLI. Born between 1444 and 1445 in Florence; first a pupil of a goldsmith, then he studied painting with Fra Filippo Lippi. Later on he came under the influence of Pollaiuolo and Verrocchio. He practised in Florence and also in Rome and Pisa. He died in Florence in 1510.

"Among the pupils proper of Fra Filippo (according to Vasari) 'there was also Sandro Botticelli, who originally had been 'trained in the goldsmith's trade. He vies with his master in his 'panels, and as a 'frescante' also attained to a high degree 'of merit. As compared with Masaccio and even Filippo Lippi, 'Sandro's frescoes are full of unrest, owing to the very fact, 'that in most cases an abundance of single moments, even the 'whole course of a story are compiled in the same composition. Every single scene is full of the greatest animation 'and movement. The forcible gesture, the flowing cast of 'drapery, the graciousness of some of the women's figures 'are characteristic of the master. But his panel-paintings 'still more clearly reveal his importance. Their deeper spiritual element, the poetry and dreaminess pervading them are 'typical of the artist as expressive of his deep psychic life. 'Familiar with Dante, he, filled with enthusiasm, embraced 'Humanism and at last became a fervent adherer of Savonarola. His feminine ideal is peculiar. The heads of his 'women, the adolescent angels, the Madonnas, they are all of 'a definite type, not to be called beautiful and yet attractive: 'an oval face with prominent cheekbones and square chin, a 'slender nose which grows broader towards the end, high arching brows and sensuously rounded lips. And these features 'are successfully made to convey dreaminess, a vague longing, a dignity verging on melancholy."

[Woltmann-Woermann: "Geschichte der Malerei".]

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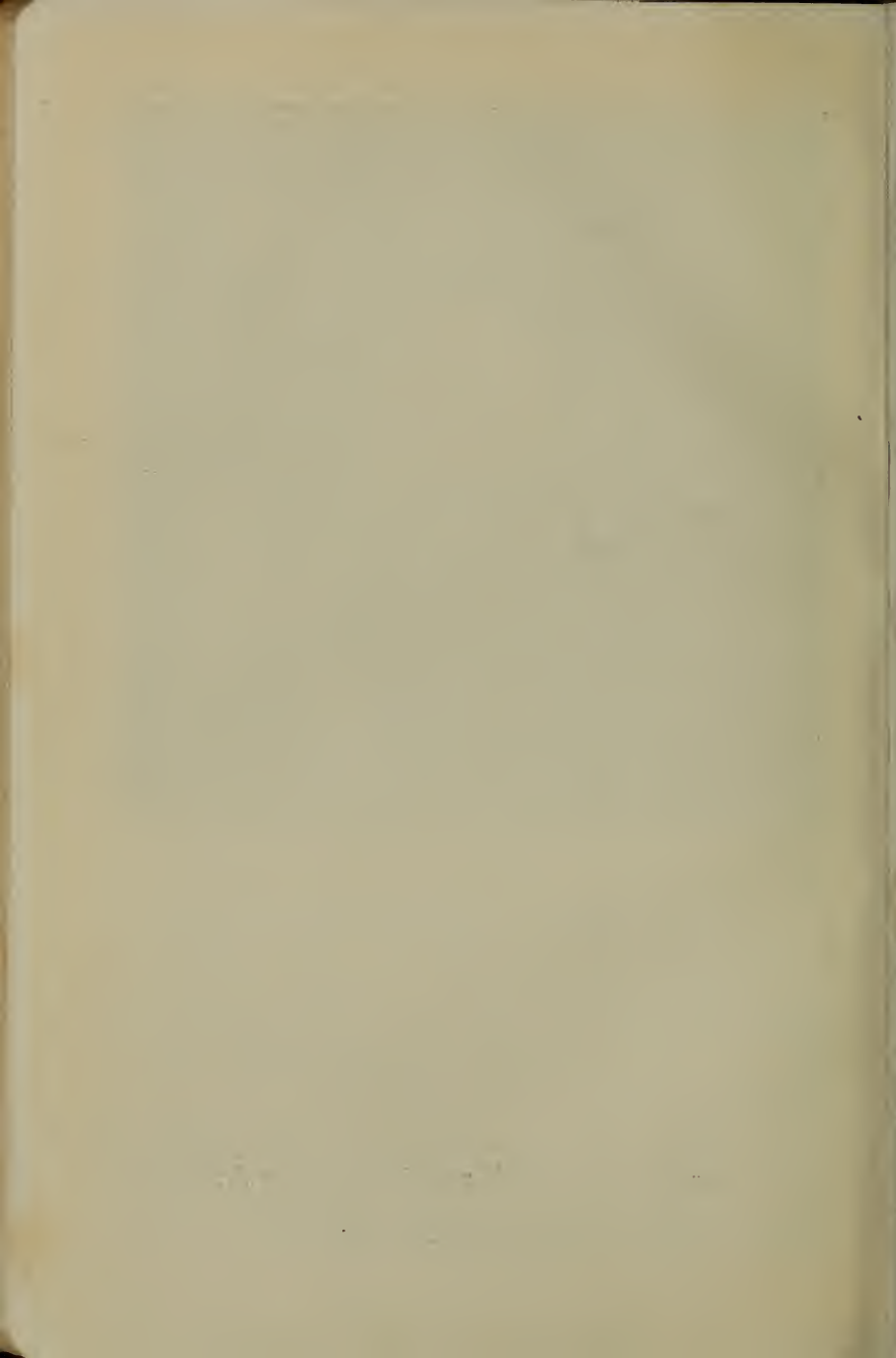
R. VIII. *1010—The Lamentation over the Dead Body of Christ before the Sepulchre in the Rocks.

This picture dates from the master's latest time, when he was under the influence of the religious fanatic,



1034. Perugino The Virgin Appearing to St. Bernard

Phot. F. Bruckmann A.-G., München



Savonarola. It is full of the characteristic lugubrious pathos exhibited by other paintings from this period of Botticelli's art; as for example, *The Pietà* (Milan, Poldi Pezzoli).

PIETRO PERUGINO. Born in Città della Pieve in 1446. His art was probably developed in Perugia and Florence; he practised in Rome, Florence, Perugia and other Umbrian towns. He died in 1523 and was buried in Fontignano. He was Raffaello Santi's teacher.

Perugino's art anticipates a great deal of that which Raphael, his pupil, brought to perfection. Humanly noble figures full of the graciousness of youth, the sure feeling for well defined proportions, for the refined rhythm of harmonious composition and simple evanescent colours — all this we find already in Perugino's performances. We must admit that his art is not diversified, and, sometimes, that the heads in his pictures are round and smooth, with eyes almond-shaped and lips tight shut, which gives them a flat and sentimental effect, when they should be expressive of deep and fervent sentiment.

*

***1034—The Virgin, Appearing to St. Bernard.** R. VIII.

From the Nasi Chapel of the Church S. Spirito in Florence.

"There is absolute repose, quiet lines, noble architecture
"with a wide outlook on to a distant landscape, a range
"of hills fading away delicately on the horizon, an ab-
"solutely clear sky, an all-pervading silence, so intense
"that one might think to hear the rustling of the leaves
"when the breath of evening stirs the slender trees."

[Heinrich Wölfflin: "Die klassische Kunst".]

*

1035—The Virgin, Adoring the Child. On the left R. VIII.

St. John the Evangelist, on the right St. Nicholas.

"Fine, very devotional, and of bright transparent flesh-
"tones. The Child, however, clumsy."

[Crowe-Cavalcaselle: "History of Painting in Italy".]

*

1036—The Virgin and Child

C. XIX.

"Considerably painted over and, besides, a weak perfor-
"mance of this artist, whose manner in his later years
"varied greatly."

[Lermolieff, "Kunstkritische Studien".]

DOMENICO GHIRLANDAJO. Born in Florence in 1449. He was first a gold-smith, then he studied painting with Baldovinetti. He was influenced by Castagno and Verrocchio. He practised in Florence, also in San Gimignano and Rome. He died in Florence in 1494.

Ghirlandajo occupies a place apart among his contemporaries owing to his facile and free production and the simplicity and roominess of his compositions. His great fresco-cycles won special fame for him. As colourist he is generally about as gay and robust as the other Florentines of his time. Sometimes, however, he is given to imitating the realistic scheme of colouring practised by the Dutch painters (For example Hugo van der Goes).

*

Nos 1011/1013. Triptych from the High Altar in the Choir of the Church Santa Maria Novella of Florence, given by the family Tornaquinci; the walls of this Choir had been decorated by Ghirlandajo upon the order of the same family. (These frescoes are stupendous and are considered the artist's masterpiece.) In Dec. 1490 the Choir was consecrated; the decoration was however completed later on. (A stained-glass window after Ghirlandajo being added.) In the year 1804 the altar was sold by the descendants of the donors; the reverse side, (attributed to the master's workshop), came to Berlin and the three front-parts to Munich.

R. VIII. **1011—The Virgin in Glory, with four Saints.** (Centre-piece.)

R. VIII. **1012—St. Lawrence.** (Left wing of No 1011.)

R. VIII. **1013—St. Catherine of Siena.** (Right wing of No 1011.)

The figures are of plastic moulding and stand with imposing grandeur in the vacuum space. The colour is unbroken and arranged in bold and strongly contrasting masses. With these peculiarities this performance is a characteristic example of the Florentine Early Renaissance.

—

BASTIANO MAINARDI. Born at San Gimignano. Pupil and assistant of his brother-in-law, Domenico Ghirlandajo. He practised after 1482 in Florence and other Tuscan cities. He died in 1515.

*

Nos 1014/1015. Mary, surrounded with Saints. Diptych.

C. XVII. **1014—The Virgin Enthroned, with Saints.** In the fore-ground at the left the kneeling Donor.

1015—SS. George and Sebastian

C. XVII.

The colour of the flesh-tints has suffered greatly.

According to Lermolieff this Diptych is by some disciple of Ghirlandajo.

FRANCESCO FRANCIA. Born in Bologna in 1450. He was first an apprentice of a goldsmith and later came under the influence of Lorenzo Costa. He worked in Bologna, where he died in 1518.

Francia was a goldsmith, engraver of medals, architect and painter.

*

***1039—The Madonna, Adoring the Child** before a R. VIII.

Rose-Bower. Signed on the left: Francia Aurifex Bonon. (Francia, a goldsmith of Bologna).

This panel "affords a rare example of dignity in Francia's works. It is also distinguished by a more tender blending "and harmony of silvery tone than any we have hitherto "met with". [Crowe-Cavalcaselle, "History of Painting in Italy".]

*

1040—The Madonna with two Angels

C. XIX.

LIBERALE DA VERONA. Born in Verona in 1451. First, until 1476, he was an illuminator in Siena and the surrounding country. Then he became known as painter of frescoes and panel-pictures in Verona, where he died in 1536.

*

***1022a—Pietà**

R. VIII.

Unfortunately restored in many portions. A deeply moving production of art with its expression of acute suffering and noble gravity.

SCHOOL OF FERRARA about 1480

*

1023—The Madonna Enthroned, with Saints C. XVII.

"The forms are dry and devoid of suppleness; a dull "brown predominates in the carnations; the total effect "of this little painting, on the whole very attractive, is

"now very dark and of great depth, probably owing to
"successive coats of oil-varnish."

[Crowe-Cavalcaselle, "History of Painting in Italy".]

SCHOOL OF ANDREA MANTEGNA

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Nos 1022b/1022g. The Triumphs of Petrarch. Series of six paintings from the castle of Colloredo near Udine.

The "Trionfi" (Triumphs) are a series of poems by Petrarch, the celebrated composer of sonnets. In these he recounts, how the six powers of humanity successively overcome one another, until, in the end, the Eternity of God remains triumphant.

C. XVIII. **1022b—Triumph of Love**

C. XVIII. **1022c—Triumph of Chastity**

C. XVIII. **1022d—Triumph of Death**

C. XVIII. **1022e—Triumph of Fame**

C. XVIII. **1022f—Triumph of Time**

C. XVIII. **1022g—Triumph of Eternity**

This cycle of the Triumphs of Petrarch was a favourite subject for the Renaissance period. Such series were used for ornamenting the "Cassone" (dowry chests) or as a frieze. — Our Munich pieces are but mediocre, they are taken to be from the hand of Francesco Mantegna, son and pupil of the famous Andrea. They are in a poor state of preservation.

LIONARDO DA VINCI. Born near Empoli, in 1452; a pupil of Verrocchio in Florence, where he worked till 1481. The next certain information about him is, that he practised in Milan from 1487—1499, in 1500 in Venice, from 1508 to 1513 again in Milan, and in Rome till 1515. He died in 1518, Court-Painter to Francis I. of France in the Château of Cloux, near Amboise.

Lionardo was the most various artist of the Renaissance: architect, sculptor, engineer, mathematician, musician, writer on scientific theory and painter.

*

C. XIX. **1040a—The Madonna with the Flower-Vase**

This painting is considered an early work of the master, when he was still busy in Verrocchio's studio. However it is extremely doubtful, whether Lionardo is in reality the author, and one is inclined to believe that it is from Lorenzo di Credi's brush.

*

No number—**Portrait of a Woman** (half-length).

C. XVII.

A mediocre presentment, but slightly akin to Lionardo's art.

MARCO PALMEZZANO. Born in 1456 at Forli. Pupil of Melozzo da Forli. His pictures can be traced down to the year 1537.

*

1026—The Madonna Enthroned, with Saints. R. VIII.

Signed in full and dated 1513.

This picture is of a marked architectural effect in its symmetrical structure and the emphasis of the vertical in the figures.

LORENZO DI CREDI. Born in Florence in 1457. First trained under his father, the goldsmith Andrea; later on, together with Lionardo da Vinci pupil of Verrocchio. He practised in Florence, where he died in 1537.

Purity of conception and a clear painstaking execution distinguish Credi's works. They cannot, to be sure, rival the creations of Lionardo da Vinci, his former fellow-student.

1016a—Madonna

*

C. XIX.

An early work, dating from the time when Lorenzo was still busy in the workshop of his master, Verrocchio.

*

1017—The Virgin, Adoring the Child (A round picture). R. VIII.

"Almost a replica (reversed) of a picture at the Uffizi; "fine but somewhat abraded, and consequently cold."

[Crowe-Cavalcaselle, "History of Painting in Italy."]

FILIPPINO LIPPI. Born in Prato about 1457, a son of Fra Filippo Lippi. He was a pupil of Fra Diamante and later of Sandro Botticelli. He practised in Florence and also in Rome. He died in Florence in 1504.

*

1008—Christ's Farewell to His Mother

R. VIII.

This picture was formerly in the Monastery of the bare-footed Friars of Palco, near Prato. The order for it had been, originally, given to Domenico Ghirlandajo in 1491, but it was executed by Filippino Lippi in 1495.

*

R. VIII. 1009—The Lamentation over the Dead Body of Christ. From the Casa Capponi in Florence.

This picture has been ascribed to various masters, before all to Rafaelino del Garbo.

MARCO BASAÏTI. Born in Venice of Greek parents. First pupil and later collaborator of Alvise Vivarini. He also developed under the influence of Giovanni Bellini. He practised his art in Venice, where he died after the year 1521.

*

C. XIX. 1031—Madonna with SS. Jerome and Sebastian and a Donor

"Very badly damaged and considerably restored."

[Lermolieff, "Kunstkritische Studien".]

CIMA DA CONEGLIANO. Born presumably at Conegliano about 1459. Probably a pupil of Montagna in Vicenza (in 1488). Later on in Venice (from 1492 till 1516), where he came under the influence of Giovanni Bellini. He died about 1517/1518.

*

C. XVII. 1033—The Madonna with the Magdalen and St. Jerome. Signed in full: Joannis Baptistae Coneglianensis opus.

"An early work of olive-brown tonality. Rather perfunctory "in treatment, damaged in the shadow-parts."

[Crowe-Cavalcaselle, "History of Painting in Italy".]

BERNARDINO LUINI. Born in Luino (on Lago Maggiore) about 1475. Pupil of Ambrogio Borgognone. In his late period an imitator and one of the most lovable followers of Lionardo da Vinci. He practised in Milan and the surrounding country, and died after 1533.

Luini was a painter of panels and frescoes. The chief representative of the Lombard school up to the time of Lionardo.

C. XIX. 1045—St. Catherine

*

In this picture the artist strikes many a note recalling the art of the North. Luini's authorship is doubtful. According to Crowe-Cavalcaselle and Lermolieff a work by Andrea Solario.

Giovanantonio Bazzi, called SODOMA. Born at Vercelli in 1477. From 1490 to 1497 pupil of the glass-painter Mart. Spanzotti of Vercelli. Later on he developed his art in Milan under the influence of Leonardo. From 1501 onwards he was domiciled in Siena, then in Rome and Upper Italy, finally returning to Siena, where he died in 1549.

***1073—Madonna**

*

C. XIX.

"An exquisite little picture from the master's early time
"and characteristic of his style. — Another small painting by
"Sodoma very similar to this is in the possession of the Pinakothek
"of Turin."

[Lermolieff, "Kunstkritische Studien".]

*

1074—Head of the Archangel Michael (a Fragment).

C. XX.

According to *Lermolieff* this picture belongs to the school of Lorenzo Costa and is perhaps by Ercole Grandi.

FRANCESCO GRANACCI. Born in Florence in 1477. Pupil of Dom. Ghirlandajo and later assistant of Michelangelo. He came under the influence of Fra Bartolommeo and Raphael. He practised chiefly in Florence, Pisa and Rome. He died in his native city, Florence, in 1543.

*

Nos 1061/1064. Four Parts of an Altar.

1061—The Magdalen

R. VIII.

1062—St. Apollonia

R. VIII.

1063—St. Jerome

R. VIII.

1064—John the Baptist

R. VIII.

GIROLAMO DEL PACCHIA. Born in 1477 at Siena. A follower of Bern. Fungai. He practised in Rome from 1500 to 1515, then in Siena, where he died after the year 1535.

*

Nos 1058/1059. Diptych of the Madonna and St. Bernardino.

1059—St. Bernardino of Siena with Two Angels

C. XIX.

The painter here affects naïve simplicity.

C. XIX. 1058—The Madonna with Angels

"The colour has a waxy semi-transparence."

[Crowe-Cavalcaselle, "History of Painting in Italy".]

UMBRO-BOLOGNESE SCHOOL (about 1510) in
the manner of Lorenzo Costa.

*

C. XIX. 1078—Portrait of a Young Man

This picture used to be considered a work of Raphael. A better preserved portrait from the same hand, also ascribed to Raphael, is in the Castle of Hampton-Court.

Benvenuto Tisi, called il GAROFALO. Born at Ferrara (?) in 1481. Pupil of Boccaccio Boccacino. He was influenced by Lorenzo Costa and Raphael. He died in his native town, Ferrara, in 1559.

*

R. VIII. 1080—Pietà. Signed in the right-hand bottom corner: M. D. XXXLVIO.

"This is but a weak production of the master."

[Lermolieff, "Kunstkritische Studien".]

LODOVICO MAZZOLINI. Born about 1481 in Ferrara. Pupil of Lorenzo Costa. Practised in Bologna and Ferrara, where he died about 1528.

*

C. XVII. 1024—Madonna. Dated 1516.

The composition is full of unrest, the colouring, however, harmonious.

RIDOLFO DEL GHIRLANDAJO. Born in Florence in 1483. Pupil of his famous father, Domenico, and of his uncle, Davide. Influenced by Fra Bartolommeo, Lionardo and Raphael. He died in Florence, in 1561.

*

R. VIII. 1077—The Madonna with the Child and St. John

"The drawing of this imitation after Raphael, although "exhibiting a certain degree of "esprit", seems to me to "be too much lacking in character for a definite attribution to any master." [Lermolieff, "Kunstkritische Studien".]

SPANISH SCHOOL about 1500 A. D.

In the XVth century Spanish painting was absolutely dependent on the art of the Netherlands. Like the contemporary French and the Lower Italian painting it was nothing but a cruder and provincial reproduction of what was accomplished on a grand scale in Bruges, Ghent etc. For this reason the royal patrons did not have their orders executed in their own country, but applied directly to the Dutch masters, importing their works without minding trouble and expense. These works then became the models for the unskilled native painters.

CATALANIAN SCHOOL about 1500.

*

N^{os} 1027/1028. Two Saints. Pendants, brought from Naples.

1027—St. Ambrose

R. VIII.

1028—St. Louis

R. VIII.

On the gown of St. Ambrose there appears a pilgrim's cross of the Spanish shape (according to Dr. Warburg). These pictures were painted to the order of Spanish patrons, presumably by a Spaniard domiciled in Naples. At any rate they belong to the art common to Southern Italy, Spain and Southern France. This is warranted by the style and a peculiarity of technique, which, before 1500, occurred only in these three countries, where the painters used to apply the plastic gold-ornaments of the brocades and the jewels in actual relief by thickly putting on plaster or wax and gilding it over. This technique occurs in Upper Italy too, especially in Venice (Crivelli). But, judging from their style, our pictures cannot come from there (as maintained by *Cavalcaselle* and *Lermolieff*).

ITALIAN SCHOOL about 1500 A. D.

“With a conscious knowledge of its own strength, and free from dependence on any existing types, — without even a tendency to imitate exactly any of the models of antiquity, art, at the close of the fifteenth century attained the highest level to which it was predestined to ascend, and rose new-born out of the study of life and character which had been a special aim and purpose of the new age. It rose, not as a mere indication or purpose, but as an accomplished fact; and not until art in the fifteenth century had mastered the expression of every kind of life, did she, simplified and at the same time infinitely enriched by her achievement, create at last the highest form of life. — Then and there it springs forth, suddenly, like a flash of lightning, not simply the fruit of persevering endeavour, but like the gift of heaven. The time had come. Out of the thousand elements proved to be capable of delineation, out of the wide extent of life which had formed the domain of art from Masaccio to Signorelli, out of time and nature, the great masters now gather eternal truths for imperishable works of art. Each one has his manner, so that one beauty does not exclude another, but altogether form a multiform revelation of the highest. The time of full bloom is indeed but short. We may say that the short lifetime of Raphael witnessed the rise of all that was most perfect, and that immediately after him, even with the greatest who outlived him, the decline began. But this perfect ideal was created, once for all, for the solace and admiration of all time and will live for ever and bear the stamp of immortality.”

[Jacob Burckhardt: “Cicerone”.]

RAFFAELLO SANTI. Born in Urbino in 1483. He studied under his father, Giovanni Santi. Among the masters, under whose influence he developed, we must mention first Timoteo Viti, then Perugino (whose assistant he was), then Lionardo da Vinci and Fra Bartolommeo of Florence, where he settled for some time in 1504. In Rome, where he was domiciled from 1508 onwards, he came under the influence of Sebastiano del Piombo and Michelangelo and besides was inspired by ancient Art. He died in Rome on Good Friday in 1520.

“As the Greeks and Romans were wont to pronounce the name of Apelles when they wanted to express the highest degree

“of perfection in painting, modern time, now for nearly four hundred years, as a rule, has mentioned Raphael, when it meant to express by one single word the embodiment of the highest artistic qualities. Considered from the objective point of view it will remain true that Raphael, in his maturest performances, came as near to the absolutely true and the absolutely beautiful, as did hardly any other painter. When contemplating Raphael’s finest presentments, we forget master and model, we grow oblivious of the laws of form and colour, according to which this harmony of truth and beauty was achieved. They produce upon us an effect, similar to that of organic creations of a higher and purer world and they are all-convincing as if they simply could not be anything else but what they are. They greet us as if, in the days of our childhood, we had been familiar with them.

“Raphael was not a subjective or a wilful genius like Michelangelo. Originally he was even gifted with comparatively little artistic independence. He readily yielded to the influences which he successively encountered. But a number of other qualities supplied him with the power of independently making use of all these influences: an unconditional sentiment of awe in regard to Nature. — This had ever compelled him to make the most careful studies from the living model; an innate sense of the beautiful, such as, probably since Phidias, had not fallen to the lot of mortal man; relentless application, owing to which he acquired the most intimate theoretical and technical knowledge, and, lastly, an immense power of spiritual conception in solving the artistic problems put to him. All these attributes were combined in him to a rare degree of perfection attained by only few masters of any period. These qualities enabled him to develop to a surpassing and eminently pure degree the various tendencies which had successively influenced him. And thus he at last reached the style of perfection, peculiar only to himself and exemplified only by the works from his own hand belonging to his maturest time.”

[Woltmann-Wörmann: “Geschichte der Malerei”.]

*

Nos 1037/1038. Two Pieces of a Predelle: Scenes from the Life of Christ. — Three other parts probably belonging to this are in Rouen.

1037—The Baptism of Christ

C. XIX.

1038—The Resurrection. On the shield of the sleeping watch at the right there appears the inscription: *Raphael Sansius*. This predelle must date from Raphael’s early time, when he was working in Perugino’s studio, and, consequently, is by many put down to the latter.

*

- R. VIII. ***1049—The Holy Family from the House of Canigiani.** According to Vasari (celebrated biographer of painters), this picture was painted for Domenico Canigiani of Florence. It is signed "Raphael Urbinas" on the edge of the cloth covering the Virgin's breast.

Originally this picture was higher and terminated above in a glory of grouped angels; but these, being badly damaged, were painted over. This picture is apt to be quoted in order to prove that Raphael worked according to symmetrical construction; but the very fact of the existence of the band of angels proves that the triangular composition of this painting was by no means a rigid scheme.

*

- C. XIX. ***1050—The Madonna Tempi.** So called from the Casa Tempi at Florence, where it was purchased by King Ludwig I in 1828.

"This precious picture, full of charming sentiment, appears to us like the pure expression of Raphael's soul. The Madonna's hands are however carelessly drawn, too large perhaps, the left being even a failure in foreshortening; but the execution of the whole, as such, is so free and spiritual that these faults easily escape us. The broadly treated landscape is bluish in tone." [Passavant: "Raphael".]

*

- C. XIX. ***1051—The Madonna della Tenda**

A similar type to the Madonna della Sedia in the Pitti Gallery in Florence. "This picture is but indifferently preserved. An old replica of the same subject is to be found in Turin. The curtain, forming the background, has given the picture its name." [Passavant: "Raphael".]

ASCRIBED TO RAPHAEL.

*

- C. XIX. **1052—Portrait of a Young Man**

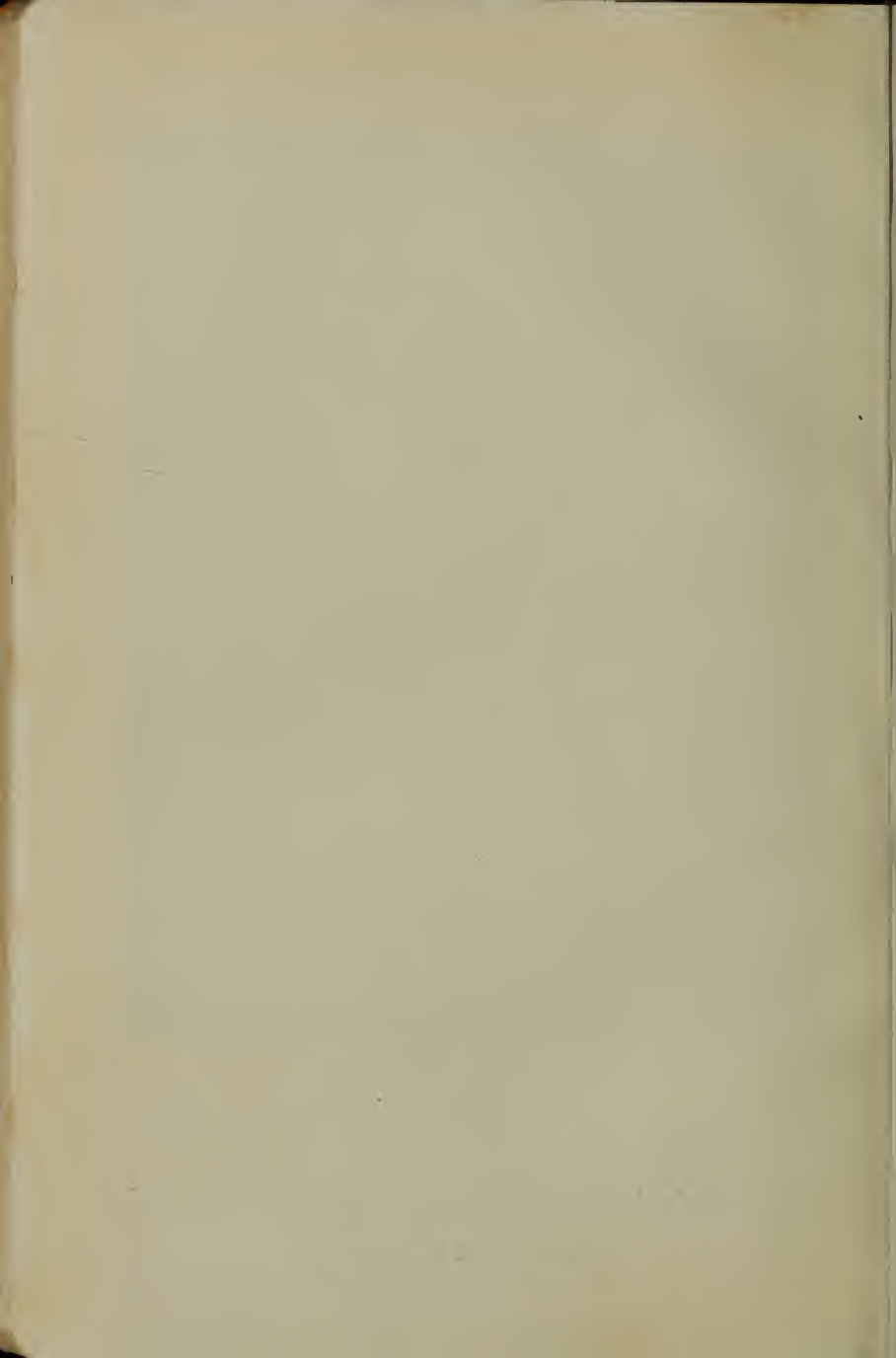
Probably this is the likeness of Bindo Altoviti. It was erroneously supposed to be the portrait of Raphael himself. It is very doubtful that it was even painted by the master.



1051. Raphael

The Madonna della Tenda

Phot. F. Bruckmann A.-G., München



SEBASTIANO (LUCIANI) DEL PIOMBO. Born about 1485 at Venice. Pupil of Giovanni Bellini, whose manner he adopted. In 1512 he went to Rome where he finally settled and died in 1547. In the year 1431 he was invested with the office of Keeper of St. Peter's Seal.

At the outset Sebastiano was purely Venetian in style and followed the same tendencies as Giorgione. From 1500 on, however, he came under the influence of Michelangelo to such a degree that his own individuality became almost entirely merged in the close imitation of the master. Some of his grandiose performances are supposed to have been executed after designs from Michelangelo. He was one of Raphael's chief rivals. About 1530 his artistic production became exhausted.

*

***1087—Portrait of an Ecclesiastic** (half-length). C. XIX.

Imposing in its expression of superiority.

ANDREA DEL SARTO. Born in Florence in 1486. He was given the surname of "del Sarto" owing to his father's having been a tailor (Sarto). Pupil of Piero di Cosimo, influenced by Fra Bartolommeo and Michelangelo. He practised in Florence, and from 1518 to 1519 in Paris. He died in Florence in 1531.

"By birth Andrea del Sarto was a refined Florentine of the "race of the Filippinos and Lionardos, most fastidious in his "taste, a painter of elegance. of soft, luxurious attitudes, and "dignified movements of the hand. He was a child of the "world, and his Madonnas have a certain worldly elegance. "He does not aim at strong movement and effect, and hardly "ever goes beyond stately standing and walking. In this "way, however, he develops a fascinating sense of beauty."

[H. Wölfflin: "Die klassische Kunst."]

*

***1066—The Virgin and Elizabeth with the Holy Child and St. John** R. VIII.

This composition must once have been very famous, for it occurs in numerous variants. Of all these, however, our picture is certainly the original, which is proved by the "Pentimenti" on the right. Unfortunately this canvas is badly damaged.

Antonio Allegri, called CORREGGIO. Born at Correggio (province of Modena) in 1494. His style was developed under the influence of Mantegna and Lorenzo Costa. He practised in Correggio and Parma (from 1518 on). He died in his native town, Correggio, in 1534.

"In his mere craftsmanship, Correggio seems to have been the most unconscious of artists, never dreaming that he would be admired or blamed for his astonishing foreshortenings, or for his broad, almost modern treatment of light and shadow. In this, indeed, he had scarcely a rival, even among the later Venetians. In his ripe years he loved effects of broad daylight and landscapes sparkling with sunshine, as if he could not have light enough to bring Nature into complete harmony with his own rapture. His colouring was throughout on a level with the intense joyfulness of his feeling and with his sunny landscapes. Correggio's genius was throughout emotional and lyrical. Lyrical feeling rarely goes with the power of unemotional observation such as good portraiture requires. It is not surprising, therefore, that not a single portrait by Correggio exists."

[Berenson: "The Study and Criticism of Italian art."]

*

R. VIII. 1095—The Madonna with Two Saints. This picture came from Parma.

It is cut out from a larger composition and badly damaged. Especially displeasing in effect are the heads with their crooked drawing.

—

SCHOOL OF CORREGGIO.

*

R. VIII. 1096—The Madonna upon Clouds

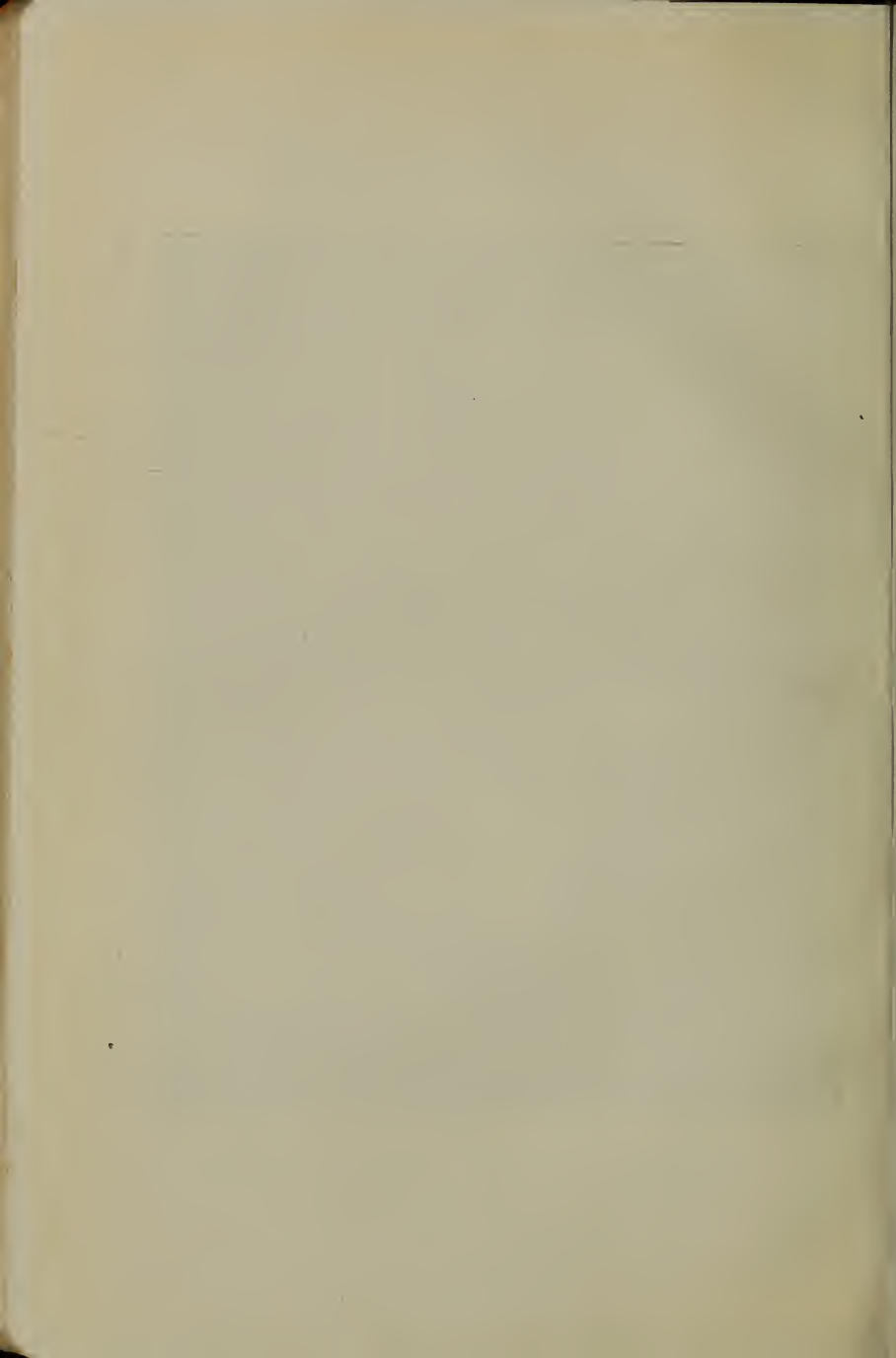
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1109. Titian

The Madonna with St. John

Phot. F. Bruckmann A.-G., München



VENETIAN SCHOOL of the XVIth Century

“We next come to the painting which gives the greatest pleasure to the eye: the Venetian. It is a remarkable phenomenon, that it does not and cares not to attain the higher ideal of human form, because this ideal aims at something beyond a simply delicious existence of enjoyment. But it is still more remarkable that this school, with its comparatively small supply of so-called poetical ideas, should from sheer abundance of picturesque ideas attain the same position in general esteem as all other schools, and far surpass the greater number. Is this simply in consequence of the pleasure to the eye? or does the empire of poetry extend far beyond into those regions which we laymen allow to picturesque execution alone? — The types of the Venetian painting are less capable of sentiment, but in the highest degree capable of enjoyment. The surpassing excellence of their colouring is proverbial; even in the painters of the preceding generation it had attained very high excellence, but now it shone forth in perfection. The chief study in this department was clearly twofold: on one side realistic, in as far as all play of light, colour and surface was studied and represented anew from nature, so that, for instance, the imitation of the materials of drapery is complete; on the other hand, the human eye is accurately tested as to its power of charming and being charmed.”

[Jacob Burckhardt: “Cicerone”.]

TIZIANO VECELLIO. Born in Pieve di Cadore in 1477. He was a pupil of Giovanni Bellini and collaborated with Giorgione. He practised in Venice, in Padua for a short time (1511), in Rome (from 1545 to 1546) and also in Augsburg (in 1548, 1550/1551). He died of the plague in the ninety-ninth year of his life.

“In the centre of the Venetian school stands the gigantic figure of Titian Vecelli, who in his life of nearly a century, either adopted, or himself created, or gave the original idea to the younger generation of all that Venice was capable of in painting. There is no intellectual element in this school which he does not somewhere exemplify to perfection; he certainly also represents its limitations. The divine quality in Titian lies in his power of feeling that harmony of existence in things and men which should be in them according to

"their natural gifts, -or still lives in them, though troubled
 "and unrecognized; what in real life is broken, scattered,
 "limited, he represents as complete, happy and free. This is
 "the universal problem of art; but no one answers it so
 "calmly, so simply, with such an experience of absolute con-
 "viction."
 [Jacob Burckhardt: "Cicerone".]

*

R. IX. ***1110—The Vanity of Earthly Things** (personified by a beautiful woman).

In its opulent charm this work is representative of a certain type of Venetian art which is frequently found, with Palma Vecchio especially. The most famous and finest among the performances of this kind is Titian's "Flora" (Florence).

*

R. IX. ***1109—The Madonna with St. John the Baptist.**

"The picture is a lovely one of Titian, and the landscape
 "to the right, with blue mountains and nearer ranges, dotted
 "with church and campanile, is beautifully painted."

[Crowe-Cavalcaselle: "Titian".]

*

R. IX. **1111—Portrait of a Young Man** (half-length).

In the Uffizi Gallery there is a likeness of perhaps the same man in the costume of a Maltese knight by Giorgione.

"A magnificent picture painted with great energy and
 "perfection of execution. This production is among the
 "aristocratic presentments of Titian's Art studied espe-
 "cially by Van Dyck."

[Crowe-Cavalcaselle: "Titian".]

*

R. IX. ***1112—Portrait of the Emperor Charles V.** Signed with the artist's full name and dated 1548.

Titian was seventy years old when he received from Charles V the invitation to come to Augsburg. In the hopes of obtaining a double pension from the Emperor he crossed the Alps, in the middle of January in 1548. In Augsburg the Diet was assembled, with Granvella presiding. All the Dukes and Electors were gathered at the court. Titian painted the portraits of the entire imperial family. Unfortunately this unique collection of portraits, with the exception of one, was destroyed in the fire at the Prado in Madrid; the only one now extant being the equestrian portrait of Charles V, still preserved in Madrid. Judging from its date, the Munich picture too was painted at that time in Augsburg.

"The portrait of the Emperor exhibits a ruthless energy
 "of individual characterization, without any attempt at
 "flattery or palliation. The forms are of indelible pregnancy.
 "Notwithstanding, Titian never forgot for a moment that
 "he was face to face with the Imperial Majesty. He in-
 "vests the picture with a significance far more than de-
 "corative in effect, owing to the magnificent structure. The
 "portrait of Charles V is the best type of the state-portrait
 "of the Renaissance, and for centuries art has been making
 "use of this happy scheme in ever renewed variations."

*

[K. Voll: "Führer".]

*1113—Madonna with the Child

R. IX.

"The movement of the figures is superb and the treat-
 "ment still reveals the eminent power, although the pic-
 "ture belongs to the advanced age of the master. The
 "colours are applied with uncommon freedom and shaded
 "by means of dark tones; the surfaces, however, have
 "partly suffered through abrasion."

*

[Crowe-Cavalcaselle: "Titian".]

*1114—The Crowning with Thorns

R. IX.

"Probably never did a painter wield his brush with more
 "consummate skill and mastery than Titian at the age
 "of ninety in the case of this canvas. He reduced the
 "scale of his palette to white, black, red and orange. —
 "The example of the old Titian was later on occasionally
 "imitated by Rubens and Van Dyck; but the most bril-
 "liant example of this is exhibited in the two famous
 "portraits by Frans Hals, in his maturest age: "The Body
 "of the Officers, both Men and Women, of the Old Men's
 "Home", in the Haarlem Gallery." [Lermolieff: "Kunst-
 kritische Studien".] — "It is impossible to conceive better
 "arrangement, greater harmony of lines or more boldness
 "of movement. Truth in the reproduction of nature, in
 "momentary action, is combined with fine contrasts of
 "light and shade, and an inimitable richness of tone in
 "pigment, kneaded, grained, and varied in surface beyond
 "anything that we know of this time."

[Crowe-Cavalcaselle: "Titian".]

*

- R. IX. *1115—Portrait of a Venetian, Wearing a gold chain about his neck with the coral cross of S. Jago. (Three-quarter-length.)

In the upper right-hand corner there appears the inscription: ANNUM. AGENS. XXXXI.

"In this portrait, most excellent in conception, as it is, "I fail to recognize either the draughtsmanship or the "manner of painting of Titian, and, I must admit, I feel "at a loss before it. The picture has greatly suffered, "the transparent coatings of paint have almost entirely "disappeared. In spite of all this, it still produces a power- "ful impression upon the onlooker."

[Lermolieff: "Kunstkritische Studien".]

*

- R. IX. 1116—Venus Initiating a Young Bacchante into the Mysteries of the Bacchanalian Rites (Life-size figures).

Executed in the master's studio by some pupil (?). An identical composition from Titian's own hand is in the Borghese Gallery in Rome. *Lermolieff* does not even consider our picture as emanating from Titian's studio, but merely a copy.

SCHOOL OF TITIAN

*

- R. X. 1118—Portrait of a Young Man

JACOPO PALMA IL VECCHIO. Born in Serinalta near Bergamo about 1480. He was a pupil of Giovanni Bellini. Later on he came under the influence of Giorgione. He practised mostly in Venice where he died in 1528.

"Palma Vecchio was not a scholar of Giorgione but developed "and carried on what the latter had striven after; with him "the painting of life seems to have attained its highest com- "pletion. He is essentially the creator of those female figures, "somewhat overrich perhaps, but in his pictures still very "nobly formed, and awakening feelings of confidence which "the later Venetian school especially affects. He produced "with effort, and his colouring has not the complete freedom "of several others of his school, but the fullest glow and "beauty."

[Jacob Burckhardt: "Cicerone".]

*

- R. IX. *1107—Portrait of Himself

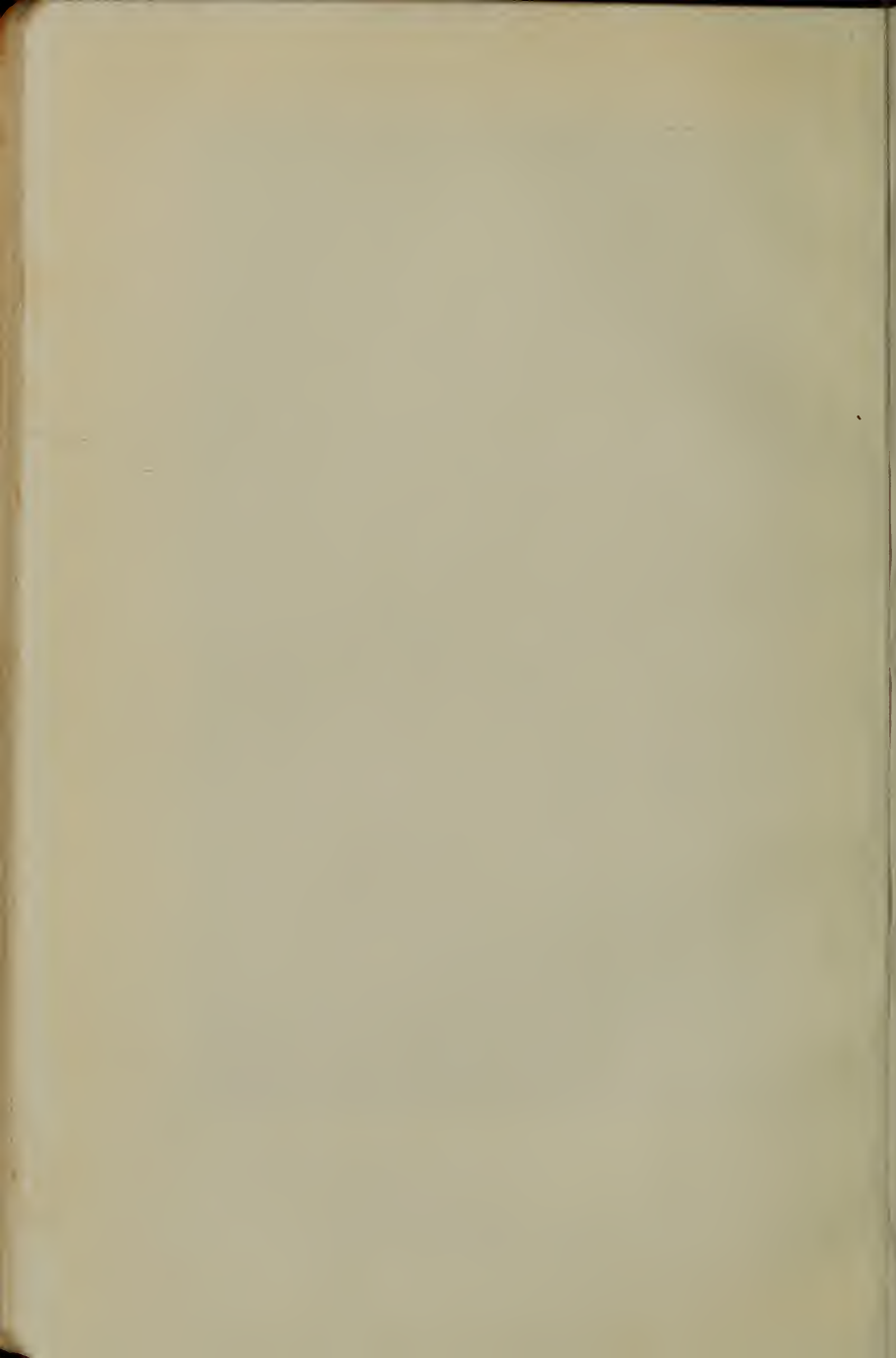
Vasari, the renowned biographer of Painters, minutely described this picture. Because of the expression of the eyes,



1112. Titian

The Emperor Charles V.

Phot. F. Bruckmann A.-G., München



he valued it so highly that he pronounced it worthy of a Lionardo or a Michelangelo. — "A man of energetic formation of the head, and a glance so sincere, quick and speaking, that nature seems to have been instantaneously grasped. The broad modelling and variety of tone are exceedingly expressive and true. The delineation and play of the features command admiration."

[Crowe-Cavalcaselle: "History of Painting in Italy".]

*

***1108—The Madonna with St. Roch and the Magdalen** R. IX.

"The flesh-tints are flayed and there is some retouching in this little picture, but the figures and action are still attractive by their grace; and the colours almost equal those of Titian in richness and power."

[Crowe-Cavalcaselle: "History of Painting in Italy".]

*

1094—A Young Satyr Playing upon a Syrx C. XX.

This picture was formerly assigned to Lorenzo Lotto or to Correggio; but it is most likely by Palma. Compare the landscape in this picture with the distant view in the middle of N^o 1108 (Room IX).

Pier Francesco BISSOLO. Pupil of Giovanni Bellini. He practised in Venice between the years 1492 and 1530.

*

1086—The Holy Company R. IX.

Badly injured and restored almost in every part.

LORENZO LOTTO. Born about 1480 in Venice. Pupil of Giovanni Bellini. He worked in Bergamo and died about 1556/1557.

*

1083—The Mystic Marriage of St. Catherine with the Child. Signed with the artist's full name. R. IX.

"A youthful work of about 1506." [Lermolieff: "Kunstkritische Studien".] — Overstrenuous in expression and altogether unpleasing in its manner of painting. The landscape, however, as some of the other detail, is full of delicacy and charm.

FRANCESCO TORBIDO, called "il Moro".
Born at Verona about 1486. Pupil of Liberale da Verona.
He died in his native city about 1546.

*

C. XX. 1125—Portrait of a Man with a Rose in his Hand

Inscribed in the left-hand bottom corner as follows: FRCUS.
TURBIDUS. PINXIT. MCCCCXVI.

ROCCO MARCONI. Born in Treviso. He practised
in Venice in the beginning of the XVIth century.

R. VIII. 1085—St. Nicholas

*

This picture recalls in equal measure the art of Ferrara and
that of Venice. The authorship of R. Marconi is uncertain.

PARIS BORDONE. Born at Treviso in 1500. Pupil
of Titian. Practised in Venice and Upper Italy. Died
in Venice in 1570.

"Paris Bordone, first an imitator of Giorgione and then un-
"reservedly of Titian, is, in his portraits, sometimes equal to
"the greatest. His marked individuality, so hard to describe,
"distinguishes him from all his predecessors; gentle, graceful
"and aristocratic, almost always noble, never severe and solemn,
"he creates charming goddesses, rarely saints with earnest
"devotion."

[P. G. Konody: "The Cicerone."]

*

C. XX. 1120—Portrait of a Man in Black. Inscribed on the
stone lintel at the bottom of the picture: M.D.XXIII.

*

R. IX. 1121—An Unknown Couple

Vapid and insipid.

VENETIAN SCHOOL about 1530

*

C. XX. No number—Portrait of a Lady

GIACOMO BASSANO. Born at Bassano in 1510.
Pupil of his father, Francesco Bassano. He developed
under the influence of Titian and Bonifazio Veneziano.
He died in his native city in 1592.

*

***1148—St. Jerome Doing Penance**

C. XX.

An admirable canvas exhibiting mellow tones of velvety softness with, at the same time, a sombre glow of colour. The touch is broad and carefull.

*

1149—Moses Striking Water from the Rock

R. IX.

Near in approach to the exquisite beauty of St. Jerome (N^o 1148, C. XX).

*

1150—The Madonna Enthroned, with Two Saints.

R. IX.

Full-lengths, almost life-size. The picture is rounded at the top. Painted in rather a superficial and dry manner.

*

No number—The Madonna with St. Roch and St. John the Baptist

R. IX.

*

1147—The Entombment

C. XX.

Jacopo Robusti, called TINTORETTO. Born in Venice in 1518 as the son of a dyer (Tintore). Pupil of Titian. Influenced by Michelangelo. He practised in his native city, Venice, where he died in 1594.

Tintoretto starts from the free style of Titian's later time, joining to it the passionate gesticulation of Michelangelo, intensifying the whole to the highest degree of indivisible unity, and decorative power. He abandons the presentation of harmonious figures and quiet grouping, and likewise, all variety of colouring and of single forms. Tall figures animated by violent movement fill his canvases. The composition embodies a flaming struggle between light and darkness, between orange and white, against a gloomy blue-grey. One is inclined to feel, in Tintoretto's art, the impassioned spirit which animated his time, the fanaticism of the Counter-Reformation and the Inquisition. The tendencies of Tintoretto's style found themselves continued and brought to a triumphant close in Spain, in the art of Greco.

*

***No number—Mary Has Chosen the Better Part**

R. IX.

In its astounding technique this is one of Tintoretto's finest presentments to be found in Germany.

*

1130—Feast of Simon with the Saviour and Mary Magdalen

R. IX.

*

R. IX. **GONZAGA CYCLE.** This cycle, consisting of eight pictures was ordered from Tintoretto by Guglielmo Gonzaga, Duke of Mantua (born in 1538) for the decoration of his palace. The cycle glorifies the victories of the illustrious dynasty of the Gonzaga. — In the beginning of the XIXth century these pictures were loaned to the city of Augsburg for the decoration of the Town-hall; they disappeared, however, without having been made use of for that purpose, and could, for a long time, not be traced. Recently they were found and brought over from the castle of Schleissheim to the Pinakothek, when the latter was lately rearranged.

No number—Kaiser Sigismund, Investing Giovanni Francesco Gonzaga (born in 1395, died in 1444) with the rank of Margrave of Mantua in the year 1433.

No number—Ludovico (born in 1414, died in 1478), victorious over the Venetians on the River Adige at Legnano in the Year 1439.

No number—Federigo I (born in 1440, reigned from 1478 to 1484), Raising the siege of the city of Legnano in 1479.

No number—Gianfrancesco II (born in 1466, reigned from 1484 to 1519) Fighting against King Charles VIII of France, in the Battle on the Taro in the year 1495.

No number—Federigo II (born in 1500, reigned from 1519 to 1540), Driving out the French at night from the City of Milan in the Year 1521.

No number—Federigo II, Occupying the City of Parma in the Year 1521.

No number—Federigo II, Driving out the French under Lautrec, and the Swiss from the City of Pavia in the Year 1522.

No number—Filippo II, Entering the City of Mantua in 1549.

* * *

R. IX. **No number—The Crucifixion**

This is a study for Tintoretto's large "Crucifixion" in the Scuola di San Rocco in Venice, which exhibits some deviations from the original study. — This canvas is extremely monochromatic. The handling of the brush is wonderfully light, fairly playful.

*

***1127—Portrait of a Man.** He holds in one hand the torso of a crucifix, which was formerly supposed to be a bone; for this reason this picture had been deemed the likeness of the anatomist Andreas Vesalius.

R. IX.

One of the finest portraits owned by the Old Pinakothek.

*

1128—A Venetian Noble with His Little Son receiving a letter from the hand of a grandee.

R. IX.

Too lacking in strength of execution to be from Tintoretto's hand.

SCHOOL OF TINTORETTO

*

1131—Head of an Elderly Man (fragment)

C. XX.

PAOLO VERONESE. Born at Verona in 1528. Practised in Verona and chiefly in Venice. He developed under the influence of Titian and Tintoretto. He died in Venice in 1588.

“Next to Tintoretto, the great Paolo Veronese represents the “more beautiful side of Venetian painting. He sprang from “the school of his paternal city which had already been influenced by Venice. But Paolo owes his best essentially to “Morando and Moretto, and then to Titian and Venice “generally. Paolo’s greatness consists in this, that he, recognizing the true genius of the Venetian school, did not, like “Tintoretto, try to graft a dramatic historical style of painting “on to another stem, but raised the painting of tranquil existence to the highest unsurpassable point, and was also able “to elevate the colouring in harmony with his marvellous “conceptions. His characters are not higher, nor more sublime “than those of his best predecessors, but have the advantage “of a free, simple, cheerful life without effort, such as no other “painter in the world gives. — In the narrator’s pictures, the “general Venetian deficiency in the sufficient development of “the figures amounts to unintelligibility. In attitude and “gesture, they have often something strangely uncertain, and “Paolo must have had an especial love for certain oblique “half-figures cut off by the frame of the architecture. — The “most famous are Paolo’s Festivals, of which he has painted “a number, from the smallest size up to quite colossal proportions. — They appear out as the necessary and highest

"product of painting of life, which here shakes off the last
 "fetters of the historical picture, and only requires the remains
 "of a pretext to render all the splendour and glory of the
 "earth in unrestrained rejoicing. — The best and largest of
 "these pictures (in the Louvre) are perhaps the first paintings
 "in the world in regard to so-called pictorial keeping, in the
 "perfect harmony of the scale of colours."

[Jacob Burckhardt: "Cicerone".]

- R. IX. ***1135—Portrait of a Venetian Lady** (three-quarter-length).

Proud and decorative in style. The atmosphere of pompous repose is, perhaps, disturbed by the unrest of the curtain.

- R. IX. ***1137—The Holy Family**

- R. IX. **1134—Cupid with Two Dogs**

Pieced out at the top and painted over.

- R. IX. **1139—The Captain of Capernaum before Christ**

- C. XX. **1145—The Adoration of the Magi**

- C. XX. ***1133—Jupiter and Antiope**

This portion was cut out from a larger canvas, the complete composition of which is only preserved in a copy (in the Vienna Court-Museum).

This performance of great beauty is taken by some to be a work from Titian's hand.

SCHOOL OF PAOLO VERONESE

- R. IX. ***1146—Portrait of a Lady with her Little Son**

GIACOMO PALMA il Giovine. Born at Venice in 1544. A grand-son of the brother of the Elder Giacomo Palma. Pupil of his father Antonio Palma. A follower of Tintoretto. He died in his native city, Venice, in 1628.

- C. XX. ***1158—The Scourging of Christ**
-

LEANDRO BASSANO. Born in Bassano in 1558. Pupil of his father, Giacomo. He practised from 1591 onwards in Venice, where he died in 1623.

*

1152—Christ with Mary and Martha

R. IX.

This picture lacks the breadth and grace of the works by the old Giacomo Bassano, whose art was still related to that of Titian.

ITALIAN SCHOOLS of the XVIth and XVIIth Centuries, outside of Venice

Alessandro Buonvicino, called "MORETTO".
Born at Brescia about 1498. He studied in his native city and developed under the influence of Romanino, Titian and others. He chiefly worked in Brescia, where he died in 1554.

One of the chief masters of the Italian Baroque.

*

R. IX. *1123—Portrait of an Ecclesiastic

The authorship is not beyond doubt.

Grave and dignified and yet of an intimate charm. One of the finest examples of portraiture in the Old Pinakothek.

SEBASTIANO FLORIGERIO. Born after 1500.
Pupil of Pellegrino da San Daniele. He practised from 1525 till 1543 in Friuli. (A mountain-region north of Venice).

*

C. XIX. 1084—A Party of Eight Persons

"Compare this dull painting with Florigerio's large altarpiece of 'brilliant intellectual conception in San Giorgio's at Udine. This 'musical party has for me nothing Italian in aspect, and, if I am 'not greatly mistaken, it seems as if I were standing before a 'so-called 'Pasticcio' from the hand of some Dutch artist, staying 'in Italy.'" [Lermolieff, "Kunstkritische Studien".]

Francesco Mazzola, called "PARMEGGIANINO".
Born 1504 in Parma. He developed under the influence, first of Correggio, then of Raphael and Michelangelo in Rome. He spent a few years in Bologna (1527). From 1530 he remained domiciled in Parma, where he died in 1540.

Parmeggianino was the most important among the followers of Correggio. Italy's first etcher. *

C. XX. No number—Mary with the Child and St. Bruno

The Madonna is here entirely conceived as an amiable lady of the world.

GIOVANNI BATTISTA MORONI. Born at Bondo near Albino about 1520. Pupil of Moretto. Practised in the Bergamo country and died in the city of Bergamo in 1578.

Moroni was an esteemed portrait-painter.

*

1124—Portrait of a Lady (in a fur-trimmed robe)

C. XX.

Of wooden rigidity. Too weak a production to be deemed a Moroni.

GIORGIO VASARI. Born at Arezzo in 1511. Pupil of Andrea del Sarto and Michelangelo. Practised chiefly in Rome and Florence, where he died in 1574.

Vasari is the author of the famous biography of painters.

*

***1092—Mary with the Holy Child, St. John and** R. VIII.

St. Joseph. Not exempt from a slight mannerism, full of grace however.

FEDERIGO BARROCCI. Born in Urbino in 1528. He was influenced by Correggio. He worked in Rome and in his native city Urbino, where he died in 1612.

Barrocci was one of the chief masters of the Italian Baroque.

*

***1104—Noli Me Tangere** (Christ and the Magdalen).

R. X.

Signed on the left with the artist's full name and dated 1590. — A smaller replica of this picture is in the Uffizi Gallery in Florence. The colours are vaporous and delicate, and the expression is exquisitely subtle.

CAMILLO PROCACCINI. Born in Bologna, about 1546 (?), a brother of Giulio Cesare Procaccini. He practised in Milan, where he died in 1627.

*

***1211—The Holy Family under an Apple-Tree.**

R. X.

Rich and beautiful in colouring. Unfortunately it has darkened with time.

GIULIO CESARE PROCACCINI. Born in Bologna about 1548; a brother of Camillo Procaccini. He worked in Milan as well as in Bologna and Genoa. He died in Milan in 1626.

*

R. X. ***1213—The Madonna with the Holy Child and St. John**

Painted on wood (whereas the majority of the Baroque pictures are painted on canvas): owing to this fact it is in an excellent state of preservation (the blue only having become affected by time).

LODOVICO CARRACCI. Born in Bologna in 1555. He was the founder of the "Ecletic School" and of the Academy of Bologna. Died in his native city in 1619.

*

R. X. ***1165—An Angel Appearing to St. Francis**

Exhibiting softness and extremely fine picturesque qualities. General tonality of a brown, merging now into red and then into grey.

ANNIBALE CARRACCI. Born in Bologna in 1560. Pupil of his cousin, Lodovico Carracci. One of the founders of the "Academy" and its chief master. He practised in Bologna and Rome, where he died in 1609.

*

R. X. **1167—Venus with Two Cupids**

BOLOGNESE, SCHOOL OF THE CARRACCI

*

C. XX. **1205—Portrait of a Young Man, Clad in Black wearing a white Ruff.**

Michelangelo Amerighi, called "CARAVAGGIO". Born in Caravaggio (Bergamo) in 1569. He was the founder and leader of the naturalistic school of the XVIIth century. Previous to the year 1592 he worked in Milan, then in Rome, Naples and Sicily. He died at the age of forty in Porto d'Ercole (Lower Italy) in 1569.

*

R. X. **1235—The Virgin with the Child, Appearing to Kneeling Pilgrims**

GUIDO RENI, called GUIDO. Born in 1575 in the neighbourhood of Bologna. Pupil of Dionysius Calvaert of Antwerp and of Lod. Carracci in Bologna. In Rome, where he drew his inspiration from Raphael and the Antique, he spent some time, and settled later in Bologna, where he died in 1642.

*

"Guido's first works were in the naturalistic style of Caravaggio. He afterwards developed and practised with commanding ability the more idealistic and conventional manner with which he is chiefly identified."

[Catalogue: "Wallace Collection".]

*

1171—Apollo Flaying Marsyas

R. X.

CRISTOFANO ALLORI, called BRONZINO. Born at Florence in 1577. Pupil of his father, Alessandro Allori and of Santi di Tito. He was influenced by Cigoli. He died in his native city, Florence, in 1621.

*

1204—Young Faun (half-length).

C. XX.

FRANCESCO ALBANI. Born at Bologna in 1578. Pupil of Dionysius Calvaert of Antwerp, then a student at the Academy of the Carracci in Bologna, where he practised, as well as in Rome, returning to Bologna, where he died in 1660.

Albani was a famous painter of landscapes with accessory figures of a mythological character.

*

1187—Venus Watched by Mars.

R. X.

DOMENICO FETI. Born in Rome in 1589. He was trained under the influence of the Naturalists of Caravaggio's school and received suggestions from the Venetian masters. He worked in Rome, Mantua and Venice, where he died about 1624.

Owing to his broad and free manner, Feti is one of the most interesting personalities of the Italian Baroque period.

*

1238—Ecce Homo (half-length).

R. X.

BARTOLOMEO MANFREDI. Born in Ustiano (near Mantua) about 1580 (?). He was greatly influenced by Caravaggio. He died in Rome in 1617 (?).

*

R. X. **1237—Christ Crowned with Thorns**

Grey-blue tonality. Modelling sharply defined. Compare with the pictures by the Frenchman Le Valentin.

FRANCESCO FURINI. Born in Florence about 1600. Pupil of Matteo Roselli. Practised in Rome and Florence, where he died in 1649.

*

R. X. **1185—Rinaldo and Armida**

NICCOLO REINIERI (RÉGNIER). Born in Maubeuge; a pupil of A. Jansens and of B. Manfredi. He worked in Venice in the second half of the XVIIth century.

*

R. X. ***1132—Portrait of the Venetian Admiral, Lazaro Mocenigo**, (died in 1657).

A marvel of freedom of touch. Notice the fleet in the background.

GIANBATTISTA SALVI, called "SASSOFERATO". Born in 1605 in Sassoferrato. He was trained at the Academy of the Carracci, and especially influenced by Domenichino. He practised in Rome, where he died in 1685.

*

R. X. **1223—The Virgin** (half-length).

This composition of the master occurs in a great number of replicas.

Sassoferato, who, owing to his sentimental style, used to be very popular, does not rank so high now, but is still esteemed because of the simplicity of his cool colouring.

GIOVANNI BENEDETTO CASTIGLIONE. Born in Genoa in 1616. Pupil of G. B. Paggi. Influenced by Van Dyck. He died in Mantua in 1670.

*

1250/1251—Two Animal-Pictures

R. X.

LUCA GIORDANO, called "Fa Presto". Born at Naples in 1632. Pupil of G. Ribera in Naples and later of Pietro da Cortona of Rome. Died in 1705 in his native city, Naples.

Giordano was one of the most prolific masters of the Italian Baroque.

*

1253/1256—Half-length Figures of some Philosophers of the Ancient Greek School.

R. X.

These are parts of a series.

*

1280—The Martyrdom of St. Andrew

R. XI.

This picture used to be considered an original by Ribera.

*

1281—The Dying Seneca

R. XI.

This canvas, like N^o 1281, used to be considered an original by Ribera.

SPANISH SCHOOLS of the XVIth and XVIIth Centuries

The XVIIth century is the period of the prime of Spanish painting. Where, previously, it had been dependent on Italy and the Netherlands, it now became independent, national and individual. — Spanish painting lacks the broad basis of the human element, the warm feeling of everyday life, and the simple love of Nature. It is a thing of the Church, of the Monastery and of the Royal Court, for the only events of import in Spanish life of the XVIIth century lie in the realm of the Church. The ideal was embodied in the figure of the martyr in ecstasy, who in his asceticism rises above the earthly. This psychic experience is so impelling that the vision bodily appears to the Spaniard. He is to such an unlimited degree impressed by things of the spiritual order that he grows completely oblivious of the real world about him. — Starting with such experiences, painting cannot have any other aim but to grasp the vision most distinctly and impressively, and to produce an illusion as real and overpowering as possible. Therefore Spanish art makes use of every possible means, such as bold contrasts of light-effects, the unwearying study of the surface of things and the virtuoso play of the brush, in order to conjure up the "Theatro Sacro" with the greatest possible illusion. In an art like this "man" loses all independent significance; he is nothing but the bearer of a spiritual idea and only considered as a representative type. But the king as well as the priest of the Inquisition has no other purpose in life but to perform, gowned in his official garb, the ceremonies of his divine office. With this the second subject for Spanish painting is furnished: the portrait. The Spaniards appear gloomy and uncommunicative in their pictures, as, barring the hours of enthusiasm, they are masks lacking warmth and vitality.

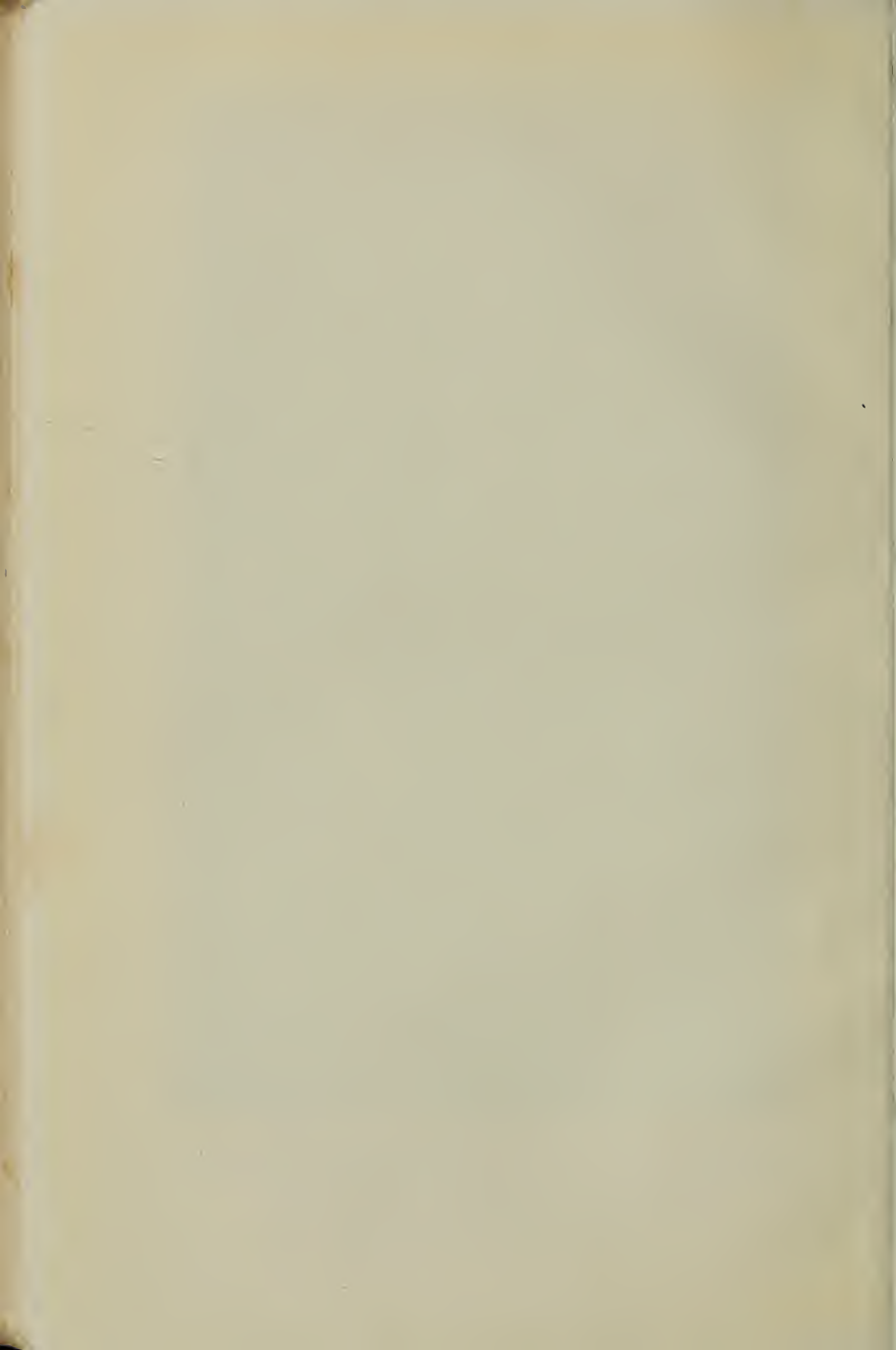
DOMENICO THEOTOCOPULI, called "EL GRECO". Born between 1545 and 1550 in Candia (isle of Crete). As a young man he went to Venice (before 1570), where he became a pupil of Titian. He further developed under the influence of Tintoretto and, later on in Rome, he was inspired by the works of Michelangelo. He proceeded to Spain before the year 1577 and fixed his residence at Toledo, remaining there down to his death (in 1614). A most various artist: painter, sculptor, architect, musician and author.



Greco

The Disrobing of Christ

Phot. F. Bruckmann A.-G., München



Although Greek by birth and Venetian by training, Greco is the most characteristic representative of Spanish painting. He most forcibly gives expression to the idea of the transcendental and the mystic. He, so to speak, created out of his vision an island which, in its steep inaccessibility, stands aloof, severed from all that usually goes by the name of painting. His pictures are flaming truths, which have rid themselves of all the dross of naturalistic imitation. They are rigid unities not to be dissected, and irrefutable by any criticism of detail. Admitting that his colouring is of corpse-like lividity, that the figures of his paintings are overtall, the gestures exaggerated, even for a Southerner — yet with all this the action is really alive; the space, like a complete and indivisible organism, is similar to a chain from which no single link may be severed without breaking the tension. Like fiery flashes breaking from the clouds, the masses of light and shadow in his presentments rise and fall in thundering chords. — A play of flaring stretches of colour animating and stirring our imagination, impelling us with their fiery breath and uplifting us with a power as of iron: thus Greco's works stand before us. They are unparalleled in the history of art — a marvel about which admiration and hatred still surge and swell.

*

*No number—The Disrobing of Christ

R. XI.

A smaller and presumably later variant of a large altar-painting in Toledo by Greco (dated 1578).

The general tonality of the painting is a grey blue. The strong accents are lemon-yellow and carmine, while there is a white light diffused over the whole. The cold colours predominate, the shadows are purple and green. The shapes are moulded by means of deep shadows, which again are united in broad surfaces. These sinuous stretches of light and shade, flicker over the whole length of the picture resulting in a magic rhythm. The point of view of the spectator (facing the picture) is conceived as very high, so that one stands eye to eye with the crowd of people pressing about Christ on elevated ground. As to the four large figures in the foreground, one has the feeling as if they were soundlessly gliding down into the depth before our feet. Thus there is a vertical tendency throughout the whole which is further strengthened by the shape of the picture, a very high rectangle.

This painting is the first large canvas by Greco, that came into a German collection. With this exception the master is represented only in Paris, in Pau, in Bukarest and in America [Chicago: an

"Assumption of the Virgin"]. The bulk of his productions remained undisturbed in Spain till the present generation became aware of this treasure. Two of Greco's masterpieces have recently been removed to New York: "The Portrait of a Cardinal" (Havemeyer Collection), and the "Adoration of the Shepherds" (Metropolitan Museum).

JUAN PANTOJA DE LA CRUZ. Born in 1551 in Madrid. Pupil of Alonzo Sanchez Coello. He is mentioned as late as 1609.

*

Nos 1277/1278. Portraits of Archduke Albrecht and his Wife.

R. XI. **1277—Archduke Albrecht of Austria**

R. XI. **1278—Isabella, Wife of Archduke Albrecht.** Signed with the artist's full name and dated 1599.

Both pictures are painted in the conventional heraldic style generally adopted in those times for the portraiture of royalty.

JOSEPE RIBERA, called "SPAGNOLETTO". Born in 1588 in the neighbourhood of Valencia. Pupil of Francesco Ribalta of Valencia and Caravaggio of Naples (whose influence he shows in the strong contrasts between light and shadow).

*

R. XI. **1283—St. Peter, Repentant**

*

R. XI. **1284—St. Bartholomew**

One of the better among the many pictures put down to Ribera. The gown with its broad surfaces of colour and the deep shadows has something of grandeur about it. —

This presentment is supposed to be the variation of an original in the Prado (Madrid).

SCHOOL OF RIBERA.

*

R. XI. **1287—Archimedes** (so-called).

Showing the monogram: S. H. P. (enlaced).

*

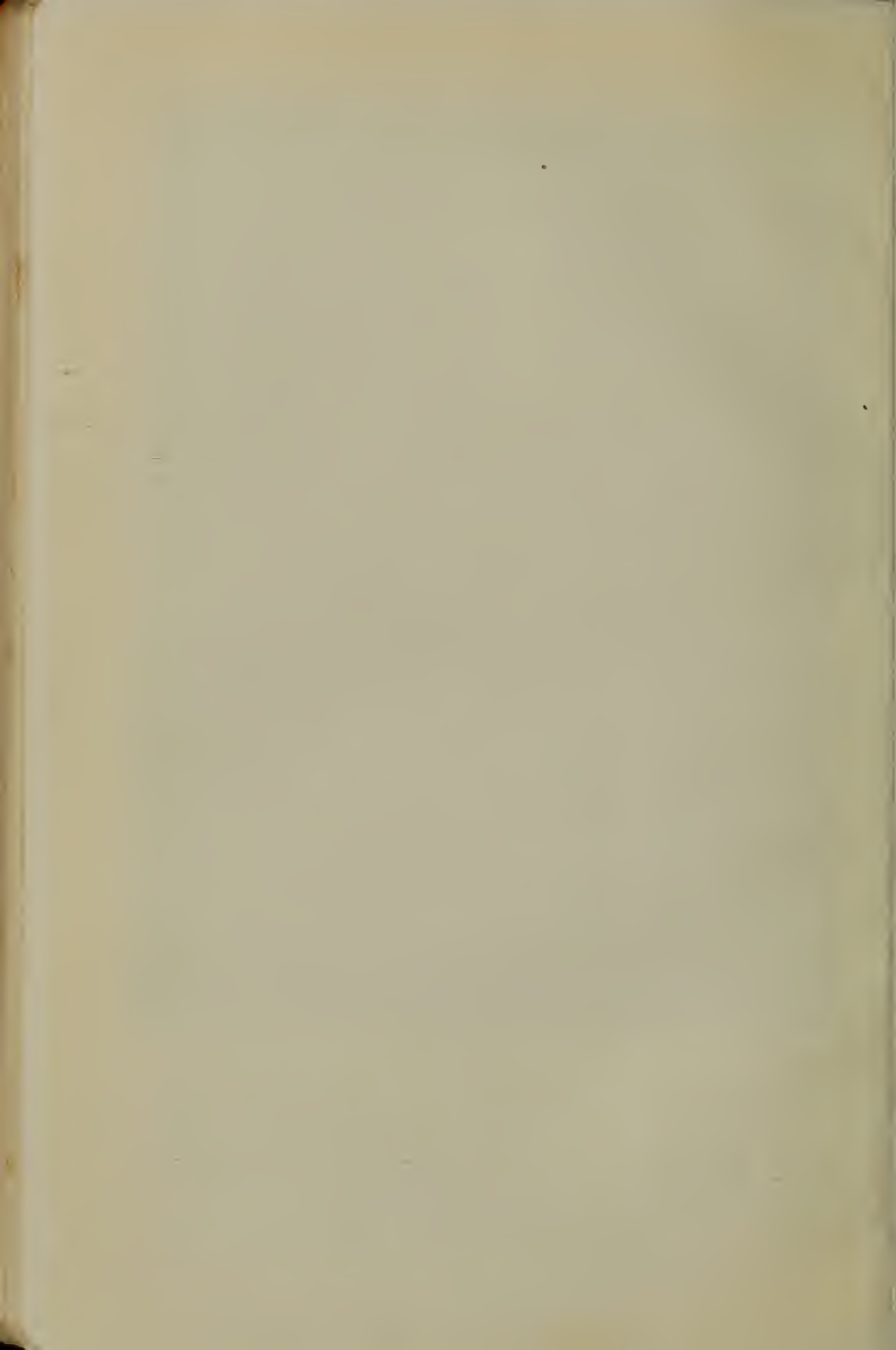
R. XI. **1289—An Executioner Holding the Head of John the Baptist**



1293. Velazquez

Portrait of a Young Spaniard

Phot. F. Bruckmann A.-G., München



FRANCISCO ZURBARÁN. Born in Fuente de Cantos (in the province of Estremadura) in 1598. He was a pupil of Juan de Las Roélas of Seville. He practised in Seville and Madrid, where he died in 1662.

*

***1291—St. Francis of Assisi**

R. XI.

Ascetic and visionary in expression.

ANTONIO PEREDA. Born about 1599 in Valladolid. He worked in Madrid, where he died in 1669.

*

Nos 1299/1300. Two Genre-pieces, companion-pictures.

1299—The Cavalier and the Gipsies

R. XI.

1300—A Merry Party, Playing, and Making Love.

R. XI.

The authorship of Pereda is not certain. — These pictures show a great resemblance to Dutch painting.

Diego Rodriguez de Silva y VELAZQUEZ. Born in 1599 in Seville. He was a pupil of Herrera the Elder, then of Francesco Pacheco. In 1623 he became Painter to the Court of Philip IV in Madrid. He practised his art in Seville, in Italy and in Madrid, where he died in 1660.

Velazquez was most versatile in the choice of his subjects, which were "genre", landscape, mythological, Biblical and episodes from the lives of the saints; but, whenever his name is mentioned, everyone thinks of his classical portraits, his superb princes of the blood and courtiers. In those, Velazquez embodies one of the culminating points of painting. He discovers, in the chance incidents of Nature, charms hitherto overlooked. He sounded the surface of things in search of their most subtle forms and finest colour-values. He delighted in positions and gestures caught at random, and, with un-failing precision he knew, how to fix on his canvases this rich world of the visible, unceasingly and leisurely watched by him. The light in his pictures is diffused and natural, the handling virtuoso, striking and playful in its facility, the colour is infinitely differentiated and yet, on the whole, discreet and simple with a pearl-grey dominating. — This is why his presentments impress us as infinitely noble. His reserved objectivity abhors excited gestures; the very pose of his figures breathes dignity and condescension. The degenerate princes, the "blasé"

children of the court and even the jesters, whom it was his task to portray, he treated them all with a controlled sense of superiority, without love, but also without any caricaturing hatred, only with the passionate surrendering of the painter to his object, valuing above all the picturesque element, since he had learned to treat all things objectively like still-life. Velazquez was "le peintre le plus peintre qui fût jamais".

*

R. XI. ***1293—Portrait of a Young Spaniard**

The face with its impressive seriousness, and the whole figure breathing warm life, give a particular stamp to this presentment, which greatly varies from the master's habitual cool reserve.

*

R. XI. **1292—His Own Portrait**

The very badly damaged condition of this picture does not admit any more of a positive decision as to its authenticity, which, however, is very probable.

Juan Batista Martinez DEL MAZO. Born in Madrid. A pupil and imitator of his brother-in-law Velazquez. He died in his native city in 1667.

*

R. XI. **1296—Boy with Tambourine**

Diffused in form and colouring.

*

R. XI. **No number—The Conde Duque Olivares**

An altered copy after Velazquez; the original is in the Prado. This piece is neat and fresh in colouring, but has something frigid, porcelain-like about it.

*

R. XI. **1295—Portrait of a Man (half-length).**

SCHOOL OF SEVILLE about 1640 A. D.

*

R. XI. **1282—Old Market-Woman with a Hen and a Basket of Eggs**

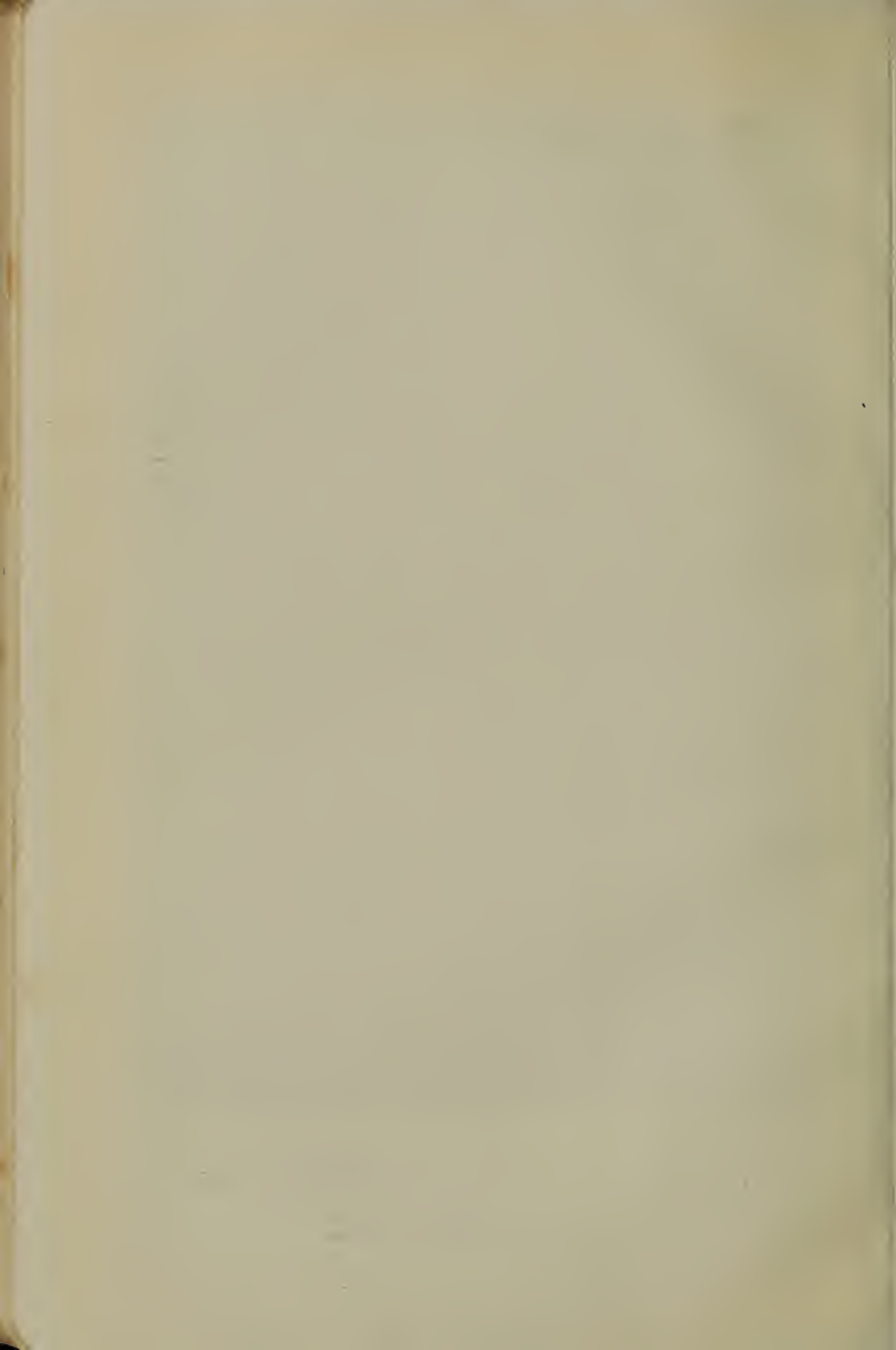
This flat and dull picture with its perfunctory realism was formerly attributed to Ribera!



1303. Murillo

St. Thomas of Villanueva

Phot. F. Bruckmann A.-G., München



ANTONIO DEL CASTILLO (1603—1667).

*

***1279—Mary and John, Walking homeward from the Lord's Sepulchre** R. XI.

The figures are solemn in effect in their grand and simplified silhouette against the sky. Warm gold tone prevailing.

DON JUAN CAREÑO DA MIRANDA. Born in 1614 in Aviléz (Asturia). He worked in Madrid and Toledo. He died in Madrid in 1685.

*

1302—Portrait of Donna Maria Anna de Austria R. XI.
(second Wife of King Philip IV of Spain), as Widow in the garb of a Prioress.

Despite the rounded forms, this portrait is full of charm in the sonorous harmony of its blue-grey and a touch of old gold.

Bartholomé Estéban MURILLO. Born in Seville in 1617. Pupil of Juan de Castillo. He was influenced by Velazquez, Titian, Rubens, Ribera and, above all, by Van Dyck. He died in his native city in 1682.

Murillo is the master of graciousness and dreamy earnestness, of brotherly love and childlike merriness. He would have been a worthy successor of Raphael, were he a little less effeminate and more precise. He is fond of vaporous and dim contours, his colouring is finely shaded and evanescent. His deep and subtle understanding of human impulses and sensations is attested by his figures with their transfigured gaze. Munich may deem herself fortunate in possessing the best collection in the world, representative of one special side of Murillo's art — the popular genre-picture.

*

***1303—St. Thomas of Villanueva** R. XI.

Humanly touching in expression and of feminine graciousness. The colours are lustreless and put on with the lightest imaginable touch.

*

***1306—Boys, Throwing Dice** R. XI.

The scene is laid under sunny skies at the corner of a ruin. The painting is in the master's "vaporous" style.

"The little spectator beside the players is sitting, chewing
 "and staring dreamily before him. He has become the
 "model for many a cherub. These are luminous creations
 "resplendent in colour, fixed on the canvas without care
 "or effort, emanating from the wealth of the artist's bliss-
 "ful imaginativeness." * [Justi: "Murillo".]

R. XI. *1305—Boys, Eating Pastry

R. XI. *1308—Domestic Scene

R. XI. *1307—Fruit-Dealers, Counting Money

R. XI. 1304—Boys, Eating Melons and Grapes
 Lately this picture has been pronounced a copy.

CLODIO COELLO. Born in 1621 in Madrid. Pupil
 of Francisco Rizi. Died in his native city in 1693.

R. XI. 1309—St. Peter of Alcantara, Walking across the
 Water with a Brother-Friar

This picture exhibiting an austere grandeur of gesture, how-
 ever somewhat quiet and dull, is strongly remindful of
 Italian art.

LUCA GIORDANO (see Italian School, page 151).

JOSÉ ANTOLINEZ. Born in 1639 in Seville. Pupil
 of Francisco Rizi in Madrid, where he died in 1676.

R. XI. 1310—The Immaculate Conception. The Virgin Mary,
 surrounded by angels. — Signed with the artist's full name and
 dated 1668 in the left-hand bottom corner.

The forms are rounded, somewhat vapid and as if inflated.
 White lights play about them. The opulent Titian-like
 figure of the Mary is not of ascetic conception but on
 the contrary composed and worldly.

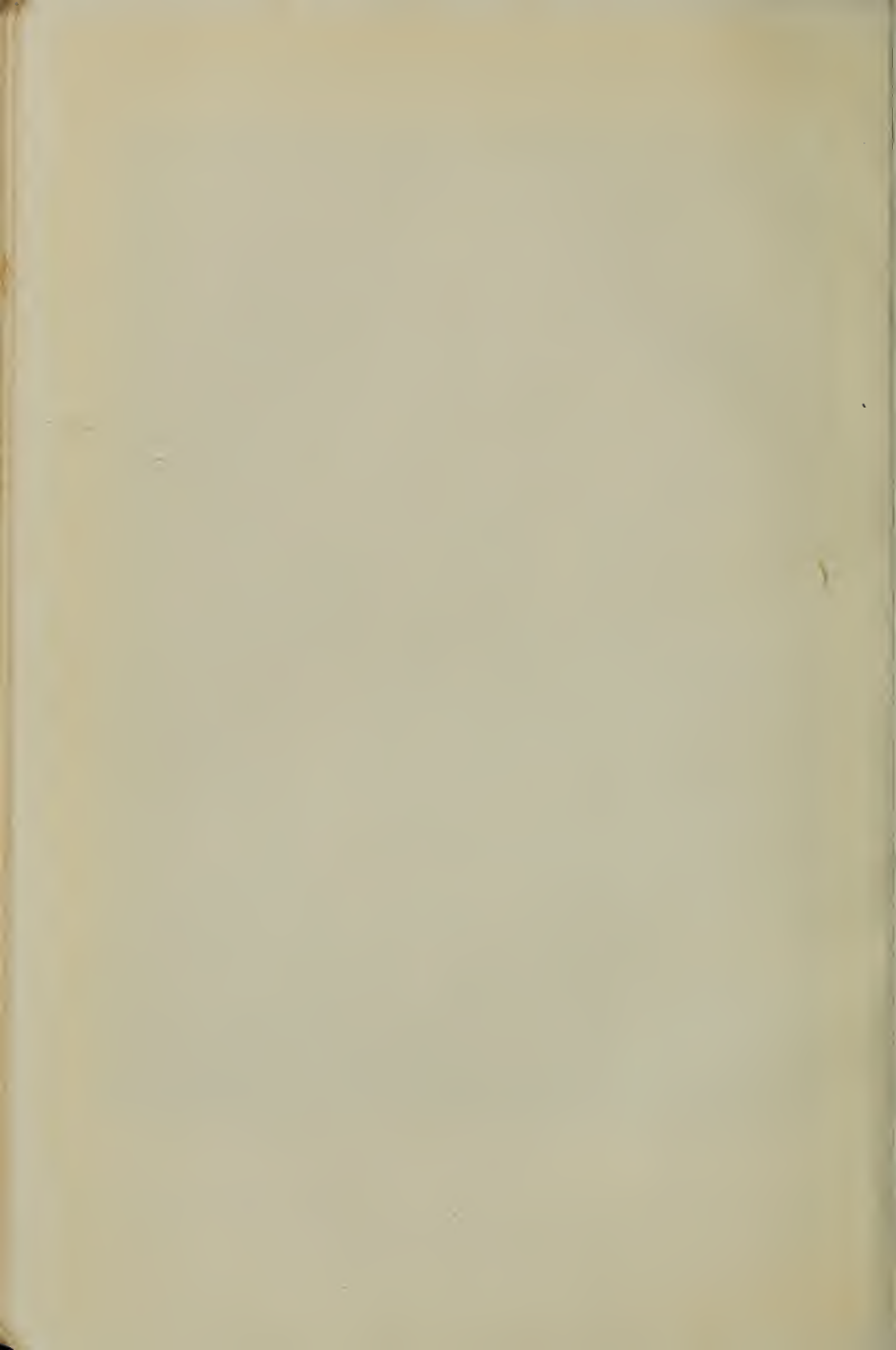
R. XI. 1311—St. Jerome in the Desert



1306. Murillo

Boys throwing Dice

Phot. F. Bruckmann A.-G., München



No number—**The Poor Painter Exhibiting a Picture of the Madonna** R. XI.

Owing to the slight grimace of the face and the gesture turned towards the spectator, the intended expression of the moment is exaggerated in effect. The technique is "easy" and free.

BLANEZ BENEDETTO RODRIGUEZ. Born in 1650. An imitator of Alonzo Cano. He died in 1737.

*

1312—Portrait of a Naval Hero R. XI.

A late reverberation of the great Flemish and Spanish portrait-painting. Not without skill in the treatment of the drapery and the decorative structure of the whole. The authorship is uncertain, the picture being painted about 1650.

FRENCH SCHOOLS of the XVIIth and XVIIIth Centuries

In the XVIIth century French painting was in close relationship to the Italian school. The realistic masters like the brothers Le Nain and the pupil of Caravaggio, Le Valentin, were dependent on Italy, whereas Poussin was the chief representative of the French school which, with its imitation of the classic, had become the standard for Italy and almost for the entire world of art in its endeavour to reach by means of simplicity and pathos the ancient ideals. Of surpassing fame were, first of all, the French landscape-painters of the XVIIth century rivalled by the masters of portraiture, who also created works of the highest merit.

JEAN DE BOULOGNE, called "LE VALENTIN".

Baptized Jan. 3^d 1591 at Coulommiers. Died in Rome in 1634.

An imitator of Caravaggio in his life-size pictures of soldiers, musicians and gipsies in a strong light. Many of his productions pass under the name of Caravaggio.

*

R. XII. 1318—Soldiers, Quarrelling

Painted with realistic dash.

LOUIS LE NAIN. Born in Laon in 1593. Died in Paris in 1648.

Louis Le Nain and his two brothers Antoine and Mathieu were the main representatives of the realistic genre-painting of the XVIIth century in France.

*

C. XXI. 1339—A Portrait-Painter, Painting a Lady

NICOLAS POUSSIN. Born in 1593 in Villers (Normandy). Pupil of the etcher and designer of wood-cuts George L'Allemand of Paris. When still at home he studied the engravings after Raphael and Giulio Romano. In 1624 he proceeded to Rome where he drew his inspiration from classic art and worked under Domenichino. In 1641 he was called by Louis XIII to Paris, whence he soon returned to Rome, remaining there till he died in 1675.

If the naturalistic school of the Baroque with its joy in surprising incidents displayed the greatest animation, Poussin's art was imitative of the classic and aspiring to the ideal. The harmony of his presentments is undisturbed by anything small or mean; every superfluous detail is eliminated for the sake of clearness and dignity. Poussin's art may be likened to a solemn stage on which every creature lives a tempered life of tranquillity and beauty. Poussin radiates peace, a peace with a festive strain. His severity evokes in us a sense of repose and freedom. Poussin has been accused of lacking in imaginativeness and feeling. But his is certainly that loftiest and most sublime imagination: logical construction, which is capable of creating organisms from within. And what feeling could be nobler than Poussin's love of the simplicity and purity of an idyllic past? What feeling stronger than his passion for reducing all phenomena to the essential element, subordinating the personal and the incidental in life, sacrificing the individual to the typical form of beauty, rising triumphant?

*

*1322—King Midas and Bacchus

R. XII.

In its subdued colours and the complete composition this picture has the effect of an exquisite Gobelins tapestry.

*

1321—The Lamentation over the Dead Body of Christ R. XII.

"A conscientious and, at the same time, poetical observer of the history and the emotions of the human heart, Poussin stands out as a conspicuous exception among painters."

[Eugène Delacroix: "Journal".]

Claude Gellée, called CLAUDE LORRAIN. Born about 1600 in the Castle of Chamagne (near Mirecourt on the Moselle) in Lorraine. Pupil of Agostino Tassi in Rome, where he died in 1682.

"The style of poetic and idealized landscape-painting which Claude invented and brought to perfection has never lost its hold on the world. Claude's finest works breathe forth an atmosphere of serene melancholy, evoked by the contemplation of Italy's decayed greatness, as it is tempered and transformed by the soothing spells of her beauty. The greatest modern artists, and among them Turner and Corot, have come under his influence."

[Wallace Collection Catalogue.]

*

Nos 1324/1325. Two Landscapes. Companion-pieces.

R XII. *1324—Morning Landscape. Signed with the artist's full name and dated 1668.

R. XII. *1325—Landscape in the Afternoon

*

C. XXI. 1326—Idyllic Landscape. Signed and dated 1676.

*

C. XXI. 1327—A Sea-Harbour at Sunrise

PHILIPPE DE CHAMPAIGNE. Born in 1602 at Brussels. From 1621 down to the date of his death — 1674 — he remained domiciled in Paris, where he held the office of Professor at the Academy.

Champaigne's sacred pictures are academic in style and uninteresting, whereas his portraits are strong and of noble characterization, natural and warm in colouring.

*

R. XII. 1340—Portrait of Field-Marshal, General Henri de la Tour d'Auvergne, Viscount de Turenne
Probably only a copy!

UNKNOWN IMITATOR OF CLAUDE LORRAIN

*

c. XXI. 1329—Evening Landscape

CHARLES LEBRUN. Born in Paris in 1619. Pupil of Simon Vouet. At the age of twenty-three he went to Rome, where he was greatly inspired by Poussin and the classic art. After a stay of four years he returned to Paris, where he became one of the founders and later, from 1683 onwards, Director of the Paris Academy. He was also appointed „Premier Peintre du Roi“. He made designs for art-objects for the French Court and held the office of Director of the Gobelines manufactory established in 1662. He died in his native city, Paris, in 1690.

Lebrun was the chief French master of the second half of the XVIIth century.

*

R. XII. 1335—The Magdalen

JACQUES COURTOIS called "LE BOURGUIGNON". Born in 1621 in St. Hippolyte (Franche-Comté). In Rome he came under the influence of Pieter de Laar and of Cerquozzi. He practised in Florence and Rome, where he died in 1676.

Courtois was a painter of battle-scenes.

*

1333/1334—Two Battle-Scenes. Companion-pieces. R. XII.

NICOLAS LARGILLIÈRE. Born at Paris in 1656. Pupil of Ant. Goubau in Antwerp. Member of the Guild in 1672. He spent four years in England (from 1674 to 1678), then proceeded to Paris, where he was appointed Chancellor of the Academy and died in 1746.

Largillière was a portrait-painter.

*

1365—Portrait of a Lady (half-length) C. XXI.

Full of animation, but somewhat affected.

JOSEPH VIVIEN. Born in 1657 at Lyons. Pupil of Charles Lebrun. He worked in Paris, Munich, Münster (Westphalia) and Cologne, where he became "First Painter" to the Elector Joseph Clemens. He died in 1735 in Bonn.

*

No number—Portrait of Duke Hector de Villars C. XXI.

The painting is evanescent, the detail of the face is rather minute.

HYACINTHE RIGAUD. Born at Perpignan in 1659. Pupil, first of his father Mathieu Rigaud then of Pezet and Verdier at Montpellier. From 1681 onwards he developed under Lebrun in Paris, where he chiefly worked and died in 1734 (or 1743?).

Rigaud was a famous portrait-painter.

*

1354—Portrait of the Duke Christian III of Zweibrücken C. XXI.

Decorative and bold.

ALEXANDRE FRANÇOIS DESPORTES. Born in Champigneul (Champagne) in 1661. Pupil of the Flemish painter of animals Nicasius in Paris, where he died in 1743.

Desportes was a painter of animals and still-life.

*

C. XXI. 1363/1364—Two Still-Life-Pieces. Companion-pieces.

ANTOINE PESNE. Born in 1683 in Paris. From 1710 onwards Painter to the Court of Frederick the Great of Prussia and Director of the Academy of Berlin. He died in Berlin in 1757. — The best examples of his art (portraits) are to be found in the Prussian castles.

*

R. XII. *1366—A Girl with a Straw-Hat

A lovely figure breathing all the charm of youth.

FRANÇOIS LE MOINE (Lemoine). Born in 1688 in Paris. He studied in Italy from 1723 to 1726. He died in Paris in 1737.

Lemoine most frequently painted genre-motives of a "galant" character.

*

R. XII. 1362—Hunting-Scene. Signed with the artist's name.

LOUIS TOCQUÉ. Born in Paris 1696. He practised in Paris, where he died in 1772.

*

C. XXI. No number—Michael, Count Palatine of Zweibrücken and Birkenfeld

Of porcelain-like finish, cool and blasé in manner.

JEAN SIMÉON CHARDIN. Born in 1698 in Paris. Pupil of N. N. Coypel. He practised in Paris, where he died in 1776.

In complete contrast with the pompously decorative art of the French court, Chardin is the poet-painter and illustrator of the life of the lower Bourgeoisie. His psychology is uncomplicated. he does not aspire to naturalness, but really is of a simple turn of mind. In this he is a follower of the Dutch

"small-masters" of the school of Rembrandt. He is the only master of this period of French history, who, to the exclusion of every other subject, chose the illustration of what was noble in the Revolution — the return from the frivolous to the natural. He enjoyed portraying the woman of the people taking care of her children, standing busy at the hearth, sealing letters and so on. In his portraits the people wear the accustomed work-a-day garb. He detects beauty in everything that surrounds him. It is still-life that most appeals to him; and he gives preference to the small size. His colouring is slightly mixed with white; in its dull effect it is similar to dusty leather, but delightful in its variety of shading, the broad handling and the exquisite delicacy of its harmony.

*

***1376—The Cook.** Signed with the artist's full name. — C. XXI.

There are several repetitions, mostly inferior, of this picture; some of them in English private collections. One replica owned by the Emperor of Germany is dated 1738.

PIERRE SUBLEYRAS. Born at Uzès in 1699. Pupil of his father Mathieu Subleyras. In 1728 he was sent to Rome at the expense of the King. He settled there in 1736, and in 1749 died there.

*

1359—A Bishop Blessing a King. Signed with the C. XXI. artist's full name on the bottom step of the throne.

*

1360—St. Norbert, Abbot of the Premonstratensian C. XXI. Order, Raising a Child from the Dead. (Sketch.)

A splendid study in delicate grey.

P. GOUDREAUX. Practised in the beginning of the XVIIIth century (about 1724). Nothing definite in regard to his life is known.

*

1355—Portrait of the Elector Palatine, Karl R. XII. Philipp. Full-length. Dated 1724.

FRANÇOIS BOUCHER. Born in Paris in 1703. Pupil of Le Moine. Unable to secure the "Prix de Rome" he, nevertheless, made the journey to Italy at his own ex-

pense. He returned to Paris in 1731 and was received at the "Académie Royale" in 1734, succeeded Charles van Loo in 1765 as "Premier Peintre du Roi" and also became Director of the Academy and Inspector of the Tapestry Manufactory of Beauvais. The painter was not only the protégé, but the intimate companion of Madame de Pompadour, who introduced Boucher at the Court of Louis XV. Died in Paris in 1770.

"Boucher, though he was essentially by inclination a man of pleasure, was the hardest and most assiduous of workers, devoting ten hours a day to painting and drawing, and producing thus an incredible mass of work of which a large proportion was necessarily hasty and perfunctory. He was the typical painter-decorator of the Louis Quinze period, which he did so much to shape in art, and of which his style was a perfect embodiment, both in its brilliant attractiveness and its superficiality. In his most typical productions Boucher is, what the decorator of great spaces should be, a colourist not so much subtle and profound as frank, brilliant — and fresh to the point of crudeness — a designer of astonishing freedom, variety, and inventiveness. [No gallery — not even the Louvre itself — can vie with the Wallace Collection (London) in the number and importance of its canvases from the brush of Boucher.]"

[Catalogue of the Wallace Collection.]

*

C. XXI. *No number—Nude Girl, Reposing. Signed with the artist's full name and dated 1752.

This is by far the finest example among the few works from Boucher's brush in Germany.

CLAUDE JOSEPH VERNET. Born at Avignon in 1714. Pupil of his father Antoine Vernet and, in Rome, of Bernardino Fergioni. After an absence of twenty years he returned to France, and established himself in Paris in 1753. He was received at the "Académie Royale" in that same year. Shortly afterwards the King gave him the order to paint the celebrated series of marine pictures: "Les ports de France". He died in Paris in 1789, at his studio in the Louvre.

*

C. XXI. 1368—Sea-Port. Signed with the full name and dated 1748 in the right-hand bottom corner.

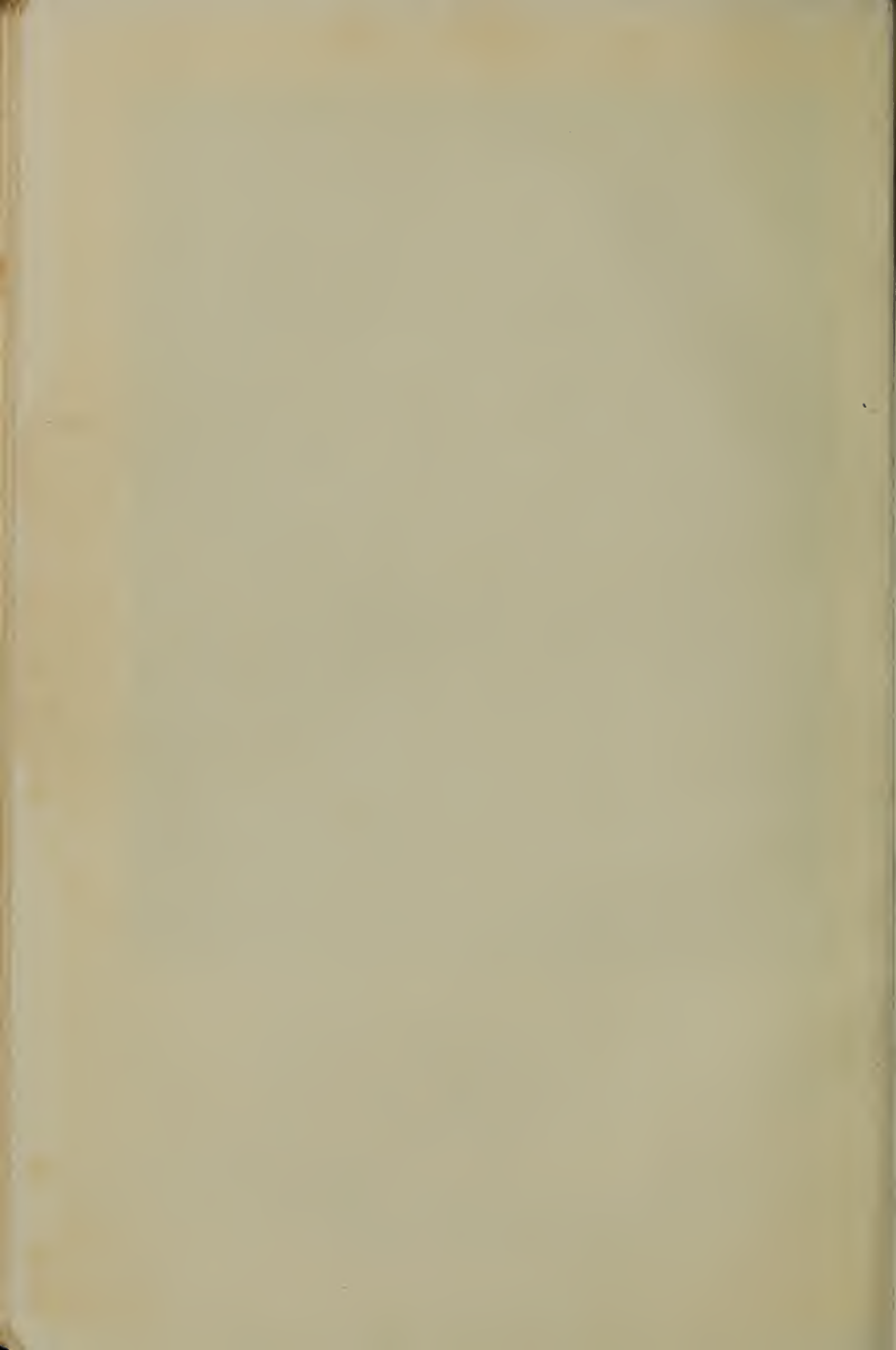
*



1377. Greuze

Head of a Young Girl

Phot. F. Bruckmann A.-G., München



1369—Evening Landscape, with the ruins of the imperial palaces of Rome. — Signed with the full name and dated 1748 on a rock at the left. C. XXI.

JEAN BAPTISTE GREUZE. Born at Tournus (near Mâcon) in 1725. He was received at the "Académie Royale" in 1769 and died in Paris in 1805.

"His celebrity was attained in a great measure with the sentimental scenes from the life of the lower Bourgeoisie, and "Diderot in his 'Salon' of 1775 wrote of him as 'le premier parmi nous qui se soit avisé de donner des mœurs à l'art'. — "His reputation with the connoisseurs of our own times is chiefly sustained by single heads and the figures of girls, of tender years and beauty still immature, in which he cunningly mingled seeming simplicity with a voluptuous grace. Some "of his portraits of men, as well as of women, have great merit, the former showing just that simplicity and strength "of conception which is lacking in his studies of girls and his "genre pièces. The reputation of Greuze declined greatly in "his old age, and he died in indigence. Like many great "artists of his time and among them Fragonard and Houdon "(the excellent sculptor), he was unable to accommodate himself to the change of taste, which set in with the Revolution."

[Catalogue of the Wallace Collection.]

*

***1377—Head of a Young Girl** C. XXI.

This exquisite picture is representative of Greuze's special note. It is of great charm in the delicacy of its colouring, which has the effect of a pastel.

JEAN BAPTISTE LE PRINCE. Born at Metz in 1733. Pupil of François Boucher. He practised in Paris and St. Petersburg. He died in 1781 at Saint-Denis-du-Port (near Lagny-sur-Marne).

*

1375—Garden-Scene C. XXI.

HUBERT ROBERT (called Robert des Ruines). Born in Paris in 1733. Pupil of P. Pannini. He worked in Italy and Paris, where he died in 1808.

*

No number—Roman Temple-Ruins. Signed with the artist's full name on the pedestal of a stone figure near the steps. C. XXI.

ITALIAN SCHOOL of the XVIIIth Century

DOMENICO ZANETTI. From Bologna. He worked for the Court of the Elector of Düsseldorf in the beginning of the XVIIIth century.

*

R. X. 1264—The Lament over the Dead Body of Christ.

Expressive of rapturous ecstasy, but slightly affected.

GIOVANNI BATTISTA TIEPOLO. Born in Venice in 1696. He came under the influence of Piazzetta and Paolo Veronese. He practised in Venice and the surrounding country, in Würzburg (from 1750 to 1753), and from 1762 on in Madrid, where he died in 1770.

Tiepolo holds high rank with the best among the painters of the XVIIIth century, owing to the boldness of his talent for the decorative and his easy flowing style, which dissolves all heavy and plastic forms in a vaporous white. Unceasingly at work adorning the walls of pompous churches and vast palaces, he was the last monumental painter of Venice.

*

R. X. *1271—The Adoration of the Magi. Signed at the

bottom in the centre with the full name and dated 1753.

Master-piece of the artist.

*

Nos 1272/1273. Two Scenes from the Life of Iphigeneia. Probably not by the master himself, but by Domenico Tiepolo, the son and imitator of his father, Giovanni Battista Tiepolo.

C. XX. 1272—Iphigenia Led to Her Sacrifice

C. XX. 1273—The Sacrifice of Iphigenia

FRANCESCO GUARDI. Born in Venice in 1712.

He died in his native city in 1793.

Full of scintillating brilliancy in the presentation of exquisite figures, which animate his pictures, effervescent and of the subtlest ease in the handling of the brush, and delightful in his "piquant" delicacy—such was Guardi, personifying the last great picturesque talent of Venice. The merry masquerading, set up in that place in the XVIIIth century, found in him a superb interpreter.

*

*No number—**Ball in a Ladies' Institution.** Painted C. XX.
in 1782 A. D. — Recently acquired.

Full of overflowing merriment and of suave graciousness. One is involuntarily reminded of foam, wafted by the wind towards the shore, or of a flock of gulls, gracefully spreading their wings in swift motion.

BERNARDO BELOTTO, called "CANALETTO".

Born in Venice in 1720. He was a pupil of his famous uncle, Antonio Canale, whose surname "Canaletto" he assumed. He worked in Venice, Rome and Upper Italy; then in Munich (in 1745), in Dresden (first from 1747—1758 and a second time from 1762—68). In Vienna he practised from 1758—1760. In Warsaw he became Court-Painter to Stanislaus II of Poland and died there in 1780.

*

1268—View of the Piazzetta and the Riva de' Schiavoni (Venice). C. XX.

*

1269—View of the Riva de' Schiavoni, from the Entrance of the Grand-Canal (Venice). C. XX.

SPANISH SCHOOL of the XVIIIth Century

FRANCESCO GOYA. Born in 1746 in Fuendetados (Arragon). In his young years he practised his art in Rome. From the year 1780 onwards a member and from 1795 Director of the Academy of Madrid, where he settled for some time. In 1822 he went to France and he died there in 1828 in the city of Bordeaux.

Goya is the last among the great Spanish painters, a virtuoso in technique, indefatigable at his work and infinitely skilful. His manner manifests an impetuous "bravoura" often unrestrained, mostly even careless. Two natures are wrestling within Goya. One of them is realistic with an unchecked love of nature, even in its weakness. His other side is fanciful, and delights in the weird phantasmagoria of night.

Goya, the realist, created above all, portraits of an implacable characterization, and, besides, these landscapes and still-life-pieces. Goya's imaginative vein found expression in etchings especially, which treat of bull-fights and war; in other productions he scoffs at the nobility and the clergy. Goya was moreover among the first to make artistic use of the technique of lithography.

*

C. XXI. *No number—The plumed Turkey-Hen

Liquid and free in treatment and of infinite delicacy in the gradation of the colours.

GERMAN SCHOOLS of the XVIIth and XVIIIth Centuries

JOHANN ROTTENHAMMER. Born in 1564 in Munich. He developed under the influence of Tintoretto in Venice, where he practised for some time; later on he worked in Munich and Augsburg; he died in the latter city in 1625.

Rottenhammer painted sacred and mythological subjects in small size (on copper). *

1384—The Last Judgment. Inscribed with the artist's name. C. XXII. *

1387—Two Groups of Children, Dancing and Playing on Musical Instruments. — The landscape as well as the flowers and animals are taken to be from the brush of Jan Brueghel.

ADAM ELSHEIMER. Born in Frankfort on the Main in 1578. Pupil of Philip Uffenbach of the same city. He is known to have been in Rome before the year 1600 and he died there in 1620 (?).

Elsheimer was a painter of landscapes, with figures in small size. *

***1392—John the Baptist, Preaching in a Forest** C. XXII. Fresh and delicate in handling. The grass and trees show great variety and the figures are dainty and graceful. *

1390—The City of Troy, Consumed by Fire (Night-scene.) C. XXII.

Combining vigour and delicacy of handling. The colours are of a velvety deep tone. *

1391—The Flight to Egypt (night-scene). C. XXII. The best replica of a frequently recurring composition by Elsheimer.

COPY AFTER ELSHEIMER.

*

- C. XXII. 1389—**Allegorical Scene.** Probably representing the pursuit of Fortune. (According to *Sandrart* "the sacrifice of men for the sake of obtaining the fulfilment of their wishes").
A copy by Nicolaus Knupfer after a lost original by Elsheimer.

JOACHIM VON SANDRART. Born in 1606 in Frankfort on the Main. Pupil of Gerard Honthorst. He drew his inspiration from the works of Rubens and Tintoretto. He mostly worked in Nuremberg, where he died in 1688.

Sandrart was a painter of historical subjects and portraits.

*

- C. XXII. 1406—**Portrait of a Lady**
Serious in the sustained vigour of its execution.

CHRISTOPH PAUDISS. Born in Lower Saxony in 1618 and died in 1666 (or 1667) in Freising (Bavaria).
Paudiss was a painter of sacred subjects, genre and portraits.

- C. XXII. 1407—**A Lute-Player** *

In its narrow conception and the vague colouring this piece shows a close affinity to the manner of Denner.

JOHANN LINGELBACH. Born in 1623 in Frankfort on the Main. He visited Holland from 1640 to 1642, France in 1644; and Italy till 1650. He died in Amsterdam in 1687.

Lingelbach was a painter of landscapes with figures in the manner of the Dutch artists Wynants and Wouverman.

*

- C. XXII. 1403—**Haymaking.** Inscribed with the master's full name.
Grey and evanescent, lacking only in vigour of touch.

JOHANN HEINRICH ROOS. Born in Otterndorf (Rheinpfalz) in 1631. Pupil of Dujardin and Barent Graat in Amsterdam. He practised his art in Italy and in Frankfort, where he died in 1685.

Roos painted landscapes with herdsmen and cattle.

*

1411—A Ruin with Oxen C. XXII.

*

1415—Landscape with Cattle and Figures C. XXII.

CASPAR NETSCHER. Born in Heidelberg in 1639. He developed under the influence of Ter-Borch. He practised in the Hague, where he died in 1684.

Netscher was a genre-painter of repute.

*

1399—Lady with Parrot C. XXII.

Dainty little piece. *

1402—Shepherd and Girl at the Well C. XXII.

*

1398—A Music-Party C. XXII.

GEORG DE MARÉES. Born in Stockholm in 1697. Pupil of P. M. Mytens and later on of Piazzetta in Venice. He chiefly practised in Munich, where, in 1731, he became Painter to the Court.

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No number—The Artist's Portrait R. XII.

*

*No number—Family-Group (The Court-Physician Erhard Winterhalter, his Wife and Children.) Signed with the artist's full name and dated 1767. R. XII.

ANTON RAPHAEL MENGES. Born at Aussig (Bohemia) in 1728. Director of the Academy of Madrid. Died at Rome in 1779.

Menges was a painter of historical subjects and portraits.

*

1431—Portrait of Himself C. XXII.

ANTON GRAFF. Born in Winterthur (Switzerland) in 1736. Pupil of Joh. Ullrich Schellenberg. He died in Dresden in 1813.

Graff was perhaps the best German portrait-painter of the XVIIIth century.

*

1433—His Own Portrait C. XXIII.

MARIA ANGELICA KAUFFMAN. Born at Chur (Switzerland) in 1741. Pupil of her father Joseph Kauffman. Practised in London and Rome, where she died in 1807.

In her day Angelica Kauffman won distinction for herself as a painter of allegories and idealized portraits.

*

C. XXIII. 1432—**Portrait of the Artist.** Signed with the full name and dated 1784.

JOHANN GEORG EDLINGER. Born in Graz in 1741. Pupil of Desmarées. Painter to the Court of Munich, where he died in 1819.

Edlinger was a portrait-painter.

*

C. XXIII. No number—**Portrait-Study**

An attractive picture full of coquettish grace.

*

C. XXII. 1434—**Portrait of Count Rumford**

*

C. XXII. 1435/1436—**Portraits of the Artist and his Wife.**

BRITISH SCHOOL of the XVIIIth Century

There were no independent English painters of repute previous to the XVIIIth century, for under art-loving kings, such as Henry VIII, Charles I and others, pictures of import were painted by foreign masters, like Holbein and Van Dyck, who usually, upon the completion of their productions, returned to their own country; or else the native artists adopted during Holbein's period, his manner, or imitated Van Dyck in his time. The more prominent among these imitators were Sir Peter Lely and Gottfried Kneller. In the first half of the XVIIIth century, however, England could boast of an artist such as was not to be found on the whole continent, and this was the contemporary of the satirist Jonathan Swift, Hogarth. Hogarth drew all his inspiration from the middle classes; he is the very embodiment of that England of which Shaftesbury said: "In order to be able to produce art, such a country has not any need of an ambitious sovereign who, by means of pensions granted, raises for himself a crowd of flattering court-painters, our civic liberty affording a sufficient basis." At the same time Hogarth was a brilliant executant who had developed his art under the influence of the best extant works of the past. He commanded a subtle taste of colour, great freedom of touch and power in the rendering of every psychic expression. Thus the tradition of the old masters was preserved in England, and art, still the hobby of the rich and aristocratic, was fostered by the best examples of the past and the present. Gainsborough and his followers glorified the fashions; they were masters of elegance and of good taste. In this they are the worthy representatives of the English sense of beauty, which once attached Holbein and Van Dyck to England.

THOMAS GAINSBOROUGH. R. A. Born at Sudbury in Suffolk, in 1727. A pupil of Francis Hayman, and influenced, it is believed, by the French engraver Gravelot. In his native place, he married Margaret Burr, a young lady of some fortune, and settled at Ipswich. He removed to Bath in 1760, and in that fashionable centre found a wider field for his art. In 1774 he migrated to London; he was one of the original members of the Royal Academy and exhibited regularly from the first exhibition in 1769 to 1783. He died in London in 1788.

"Though Gainsborough worshipped Van Dyck above all painters, he is more properly to be classed among the swiftest, surest, and most brilliant executants that the world has seen — that is to say, with, if after Velazquez and Frans Hals. In landscape, if he did not rival the classic dignity or the loftiness of sentiment of Wilson, he had an inimitable charm of his own. He gave the light, the colour, the music, the enchantment of Nature, rather than the detail or the structure of the scenes which he paraphrased."

[Catalogue Wallace Collection.]

*

C.XXIII. No number—**Portrait of Uvedale T. Price**, of Geeler, Denbigshire, and Foxley, Herefordshire. B. 1685.

Gainsborough's achievements are extremely rare on the continent, for he was a most conscientious artist who would rather produce few good works than many of a mediocre quality. There exist but 200 portraits from his brush. As it is only in his magnificent portraits of women that he attains the highest level, this likeness of a man is not an adequate example of his consummate mastery.

SIR JOSHUA REYNOLDS (P. R. A.). Born at Plympton, in Devonshire, in 1723. Pupil of Hudson, he further developed by the study of the Italian masters in the course of a sojourn of three years (1749 till 1752) in Italy. In 1768 he was elected President of the newly-established Royal Academy of Arts, and in 1784 he succeeded Allan Ramsay as "Painter-in-Ordinary" to George III, who, however, made but little use of his services, preferring that the Royal person and the Royal family should be portrayed by his rival, Gainsborough. Reynolds exhibited altogether 245 works at the Royal Academy. After 1789 he was compelled practically to relinquish his art in consequence of great weakness of sight. He died at his house in Leicester Square in 1792 and was buried in St. Paul's Cathedral in London.

"Reynolds showed infinite variety in the portrayal of the men and women of his time and in this respect was above rivalry. His portraits of women are marked by a suavity, grace and distinction upon which it is unnecessary to dwell; his portraits of men show a grasp of character and a dramatic instinct which has hardly a parallel in the XVIIIth century. If Gainsborough was the greater master of the brush, the more astonishing executant, Reynolds was perhaps the greater artist."

[Catalogue of the Wallace Collection.]

*

***1378c—Portrait of Sir Chs. Hanbury Williams C.XXIII.**

SIR THOMAS LAWRENCE (P. R. A.). Born at Bristol in 1769. Lawrence was in the beginning self-taught, at the age of ten years he set up as a portraitist in crayons at Oxford. In 1787 he entered as a student at the Royal Academy. In 1790 he exhibited there the masterpiece of his youthful time: Miss Eliza Farren, afterwards Countess of Derby (now in the collection of Mr. Pierpont Morgan). In 1791 he was elected an Associate of the Academy, and, on the death of Sir Joshua Reynolds in the succeeding year became Painter to the King. In 1794 he was elected a Royal Academician. He died in London in 1830.

“A child-prodigy such as is seldom met with who, at the age of nine, was capable of copying the most difficult works, and, at the age of twelve, was famed as a portrait-painter; later on he became the idol of the entire aristocratic world which he fascinated with his extraordinary social gifts. At twenty-six a member of the Academy and afterwards its President, he even eclipsed the brilliant career of Reynolds. He portrayed all the celebrities of his day — men as well as women, sometimes rather perfunctorily, sometimes even with a certain mannerism, though in his best performances, he exhibits the same distinction and taste of arrangement and of colouring as his greater predecessors.”

[Walther Gensel: “Die moderne Kunst”.]

*

***1378b—Portrait of Lord Mulgrave C.XXIII.**

Probably the finest example of English art in the Old Pinakothek. Aristocratic in effect because of the unconstrained bearing of the person represented and the dominant exquisite grey and carmine tones.

SIR HENRY RAE BURN. Born in 1756 at Stockbridge, near Edinburgh, where he died in 1823.

“What Reynolds and Lawrence were to England, Henry Raeburn was to Scotland. In colouring he remains behind the great British masters, proving himself, however, fully their equal in the mastery over light and shadow; with this he, at times, was capable of a vigour and breadth of presentation which recall Velazquez and Frans Hals, and enabled him to produce characteristic types of heads such as few others could have performed.”

[Walther Gensel: “Die moderne Kunst”.]

*

- C.XXIII. No number—Lord Douglas, Gordon Hallyburton of Pitcur.** Only child by the second marriage of Charles, 4th Earl of Aboyne. (Born in 1777, died in 1841).
-

RICHARD WILSON. Born in 1713 at Pinegas (Montgomeryshire), the son of a clergyman. He worked in Italy from 1749 to 1755, later on in London and died in 1782 at Llanberris or Llanferras (Denbighshire).

Wilson was a famous landscape-painter influenced by Claude Lorrain and the Italian masters.

*

- C.XXIII. 1378a—Stormy Landscape**

A fine piece of landscape-painting.

JOHN OPIE. Born in 1761 at St. Agnes near Truro in Cornwall; self-taught; from 1806 onwards Professor at the Royal Academy of London, where he died in 1807.

*

- C.XXIII. 1378d—Portrait of an Elderly Lady**

Exhibiting ease and breadth of handling, but at the same time superficial.

GEORGE MORLAND. Born in 1763. Pupil of his father Henry Robert Morland. A painter and engraver of distinction. He died in London in 1804.

- C.XXIII. No number—Coast-Scene**
-

ALPHABETICAL TABLE OF THE SAINTS, together with their symbols, occuring in the various pictures.

ST. AGNES: Lamb and book.

ST. AMBROSE: One of the four Latin Fathers of the Church. Patron Saint of Milan. — Bishop's robes. Beehives. Two human bones.

ST. ANDREW: Patron Saint of Scotland. — Transverse or \times shaped cross. (Crux decussata.)

ST. ANNE: Mother of the Blessed Virgin. The meeting of St. Anne and St. Joachim, her husband, at the Golden Gate, shows them rejoicing in the happiness that awaited them in the coming birth of the their promised child, the Virgin Mary.

ST. ANNO: Carrying in his right hand the model of a Romanesque church (St. Gereon's of Cologne). Episcopal robes.

ST. ANTHONY the Hermit: Born of noble parents at Alexandria. Tempted by the devil in the form of lovely maidens, he flees to the Alps and there becomes a hermit. Visit to St. Paul in Thebes (Egypt), and the miracle of the bread. Crutch (T) with a bell. Hog.

ST. APOLLONIA: Carrying in her hand a pair of tongs with a tooth. Palm.

SS. ARCHANGELS:

MICHAEL with scale and sword at the Last Judgment.

*

GABRIEL, the angel of the Annunciation, with the lily: "Ave Maria, gratia plena, Dominus tecum".

*

RAPHAEL, leader of the young Tobias.

ST. BARBARA: Beheaded by her father. Patron Saint of arms, gunners, fortifications and tailors. Tower; feather; cup.

ST. BARTHOLOMEW: Apostle. Flayed alive and then crucified. Carrying his own skin. Knife and book.

ST. BENEDICT: Founder of the order of the Benedictines at Monte Cassino. Cup, broken. Benedictine habit.

ST. BERNARDINO of Siena: Founder of the order of the Osservanti (reformed Franciscans). — IHS on a tablet set with rays.

ST. CATHERINE of Alexandria: An Egyptian princess. Patroness of philosophy. Angels carried her to her grave on Mt. Sinai. Heavenly bride of Christ. Crown. Book. Wheel and sword. Golden Ring.

ST. CATHERINE of Siena: Dominican habit. Ecstasy before the Crucifix. Stigmata. Lily.

ST. CECILIA: A Roman virgin of gentle birth. Patron Saint of music. Suffering martyrdom in a kettle of boiling oil. Surrounded by angels. Palm and book. Organ and other musical instruments.

ST. CHRISTINA: Thrown into the lake of Bolsena, a millstone around her neck, without being drowned. Millstone. Arrows.

ST. CHRISTOPHER: Making atonement for murder by gratuitously ferrying across the river any chance traveller. At last carrying over the Infant Jesus, hence his name of "Christ-Bearer". Represented as a giant walking through the water, the Child on his shoulder. Sturdy walking-stick.

SS. COSIMO (Cosmas) and **DAMIAN:** Patron Saints of the Medici family and of medicine. They nursed the sick without accepting any pay and were therefore killed by their colleagues. Unharmd by the fire of the stake. Rescued by angels after having been thrown into the sea. Arrows and stones aimed at them rebound against their executioners. Beheaded at last. They caused limbs that had been severed from the body to grow on again. Two men together. Box of ointment.

ST. CUNIBERT: Archbishop of Cologne. Episcopal robes. Carrying the model of a church. On the top of his mitre there appears the dove.

ST. CUNIGUNDA: Wife of Emperor Henry II. Foundress of the Bamberg Cathedral where her remains repose. Walking barefoot over a redhot plough-share, in order to prove her chastity. Fire and plough-share.

ST. ELIZABETH of Thuringia: Daughter of King Andreas of Hungary, wife of the Landgrave of Hesse. Against her husband's will she offers the people bread which turns into roses. — Jug and bread.

ST. ELIZABETH: Mother of John the Baptist. Mary and Elizabeth visiting each other.

ST. ERASMUS: Bishop, whose intestines were wound out from his live body. Reel and intestines. Invoked against storms.

ST. EUSTACE: Roman general. During a hunt there appeared to him a stag with the cross between his antlers. He and his family burnt alive in a brazen bull.

FATHERS OF THE CHURCH:

The four Fathers of the Church:

ST. GREGORY the Great (Pope),

ST. JEROME (Cardinal),

ST. AUGUSTINE (Bishop),

ST. AMBROSE (Bishop).

ST. FRANCIS of Assisi: Founder of the order of the Franciscans. Franciscan habit. Stigmata.

ST. FRANCIS de Paula: Founder of the order of the Minimi. Invoked by the plague-stricken.

ST. GABRIEL, *see: Archangels.*

ST. GEORGE: Patron Saint of armourers and soldiers. Born of noble parents. During the devastation of the province of Lydia by a dragon, there used to be two children sacrificed every day in order to appease the monster. Those under fifteen being chosen by lot, this had fallen on the King's daughter, when St. George arrived, slew the dragon, rescued the princess, and converted 20000 heathen in one day. After terrible tortures he was beheaded. Dragon at his feet. A knight in armour. Standard.

ST. GEREON: Roman general who, together with his legion suffered martyrdom in Cologne when refusing to shoot the Christians. Armour. Sword. Standard.

ST. GERTRUDE: Daughter of Pipin. Invoked against the plague of mice. Lily. Spinning-wheel.

ST. GREGORY the Moor: Wearing armour with shield and standard.

ST. GREGORY the Great: One of the four Latin Fathers of the Church. Elected Pope in 590. Dove on his shoulder, prompting him at holy mass. In answer to his prayers the just Emperor Trajan was released from purgatory for having heeded the appeal of the widow. Pope's robes.

ST. GUDULA: Niece of Pipin of Heristal. Patron Saint of the city of Brussels. Lantern, blown out by the devil on her way to church and lighted again by an angel. Braided torch.

ST. HELENA: Mother of Costantine the Great. Discovery of the three crosses of Golgatha. In order to find out the "true Cross" among the three, a sick woman was made to touch them. The first one touched immediately restored her to health. Crown and cross.

ST. JEROME or HIERONYMUS: One of the four Latin Fathers of the Church. The lion, from whose paw he extracted the thorn, becomes tame and shares his home. In Italy the saint is often represented as an ascetic, chastising himself at sunrise in the desert. Old and ragged with a long white beard. Cardinal's robes and hat. Book. Lion. Skull. Crucifix.

ST. HUBERT: Bishop of Liège. While he was hunting on Good Friday there appeared to him a stag with a cross between his antlers. Angel offering him a stole. Book on which there lies a stag.

ST. HUGH: Bishop of Grenoble. Carthusian Abbot. Beside him a swan. Leads the life of a hermit.

ST. ILDEFONSO: Bishop of Toledo. Receiving the chasuble from the hand of the Virgin.

ST. JAMES the Great: Apostle. Patron Saint of Spain. Represented as a pilgrim with staff and gourd and shell on his hat.

ST. JAMES the Less: Apostle. First Bishop of Jerusalem. After having been thrown from the pinnacle of the temple, he was killed by a club. Club. _____

ST. JOACHIM, *see St. Anne.*

ST. JOHN the Baptist: Clad in camel's hair. Lamb.

ST. JOHN the Evangelist: While he was writing the chapter of the Apocalypse on the isle of Patmos there appeared to him the Virgin Mary on clouds. Eagle. Poisoned cup with snake; upon the sign of the cross the snake escapes from the cup.

ST. JOSEPH: Husband of the Blessed Virgin. The miracle of the blossoming staff.

ST. JULIAN: Hermit. Upon the prophecy that he would slay his parents, he leaves his home, and later on, in a distant country, marries. His wife sends for his parents and wants to surprise him. Coming home at night he discovers the couple in bed and, suspecting his own wife, slays them. He makes atonement for this by sitting on the bank of a river and carrying across travellers. When offering his own bed to a leper he is forgiven.

ST. LAWRENCE: Deacon. Patron Saint of the city of Nuremberg. Roasted alive on a gridiron. Grate or gridiron.

ST. LAZARUS: Brother of Mary and Martha. The raising of Lazarus by the Saviour. He was appointed Bishop of Marseilles, where he had gone with his sisters.

ST. LOUIS of Toulouse: Bishop. Nephew of the holy King Louis IX of France. Carrying a tablet with the initials of Christ. Surrounded by beggars. Bishop's robes, embroidered with the French lilies. Crown at his feet.

SS. MAGI (the three holy Kings):

CASPAR, MELCHIOR and BALTHASAR, represented in the three ages of manhood. Caspar, as the old man, Melchior, the man in his prime and Balthasar, the youth. The latter, King of Sheba, often appears as a moor. Gold, incense, myrrh.

ST. MARGARET: Sacrificed to the Dragon and rescued by St. George (*see St. George*). Dragon.

ST. MARY of Egypt: Led a sinful life and did penance in the desert, her hair growing so long as to serve her as a covering. Old and worn. Long hair. Borne to heaven by angels.

ST. MARY MAGDALEN (the Magdalen): Sister of Lazarus. Patron Saint of penitent women. Sinner, repentant at the foot of the cross, pardoned by Christ. "Noli me tangere" ("touch me not"). Goes to Marseilles as a missionary. Assumption. Box or vase of alabaster. Skull. Crucifix and Bible. Fair long hair.

ST. MAURITIUS: Leader of the legion of Thebes, together with St. Gereon. Sometimes represented as a moor. Armour and standard.

ST. MICHAEL, *see Archangels.*

ST. NARCISSUS: Bishop and martyr. Compels the devil to drive out a dragon. Dragon at his feet.

ST. NICASIUS.

ST. NICHOLAS of Bari: Bishop of Myra. He restores to life three boys who had been cut to pieces. Three girls driven by poverty to a shameful life, are presented by him with three golden balls and thus saved. He lays the storm which prevents three ships laden with wheat from entering the harbour of Bari and puts an end to the famine in Myra. Patron Saint of children and sailors. Bishop's robes.

ST. NORBERT: Premonstratensian abbot. Publicly refutes the heretical teacher Tanchellinus. Raises a child from the dead.

ST. PAUL: First hermit in the Theban desert. Kept from starving by a raven, daily bringing him a loaf of bread. Keeps silence for sixty years. Buried by tamed lions.

ST. PETER of Alcantara: Having left his ship, he is walking across the water in the company of a brother monk whom he inspires with faith in the divine help.

ST. RAPHAEL, *see Archangels.*

ST. ROCH: Patron Saint of prisoners and especially invoked by the plague-stricken. On taking care of the sick he contracts the disease. Angels feed him, and his dog licks his wounds. So changed by his illness, that, at his return to his native town, Montpellier,

he was not recognized and was put in jail as a spy. Represented pointing to a wound in his leg. Pilgrim's staff and shell.

ST. SEBASTIAN: Bound to a tree or a column, shot with arrows and then beaten to death with clubs.

ST. STEPHEN: Protomartyr. Deacon. Stoned by Saul (Paul). Deacon's robes. Stones.

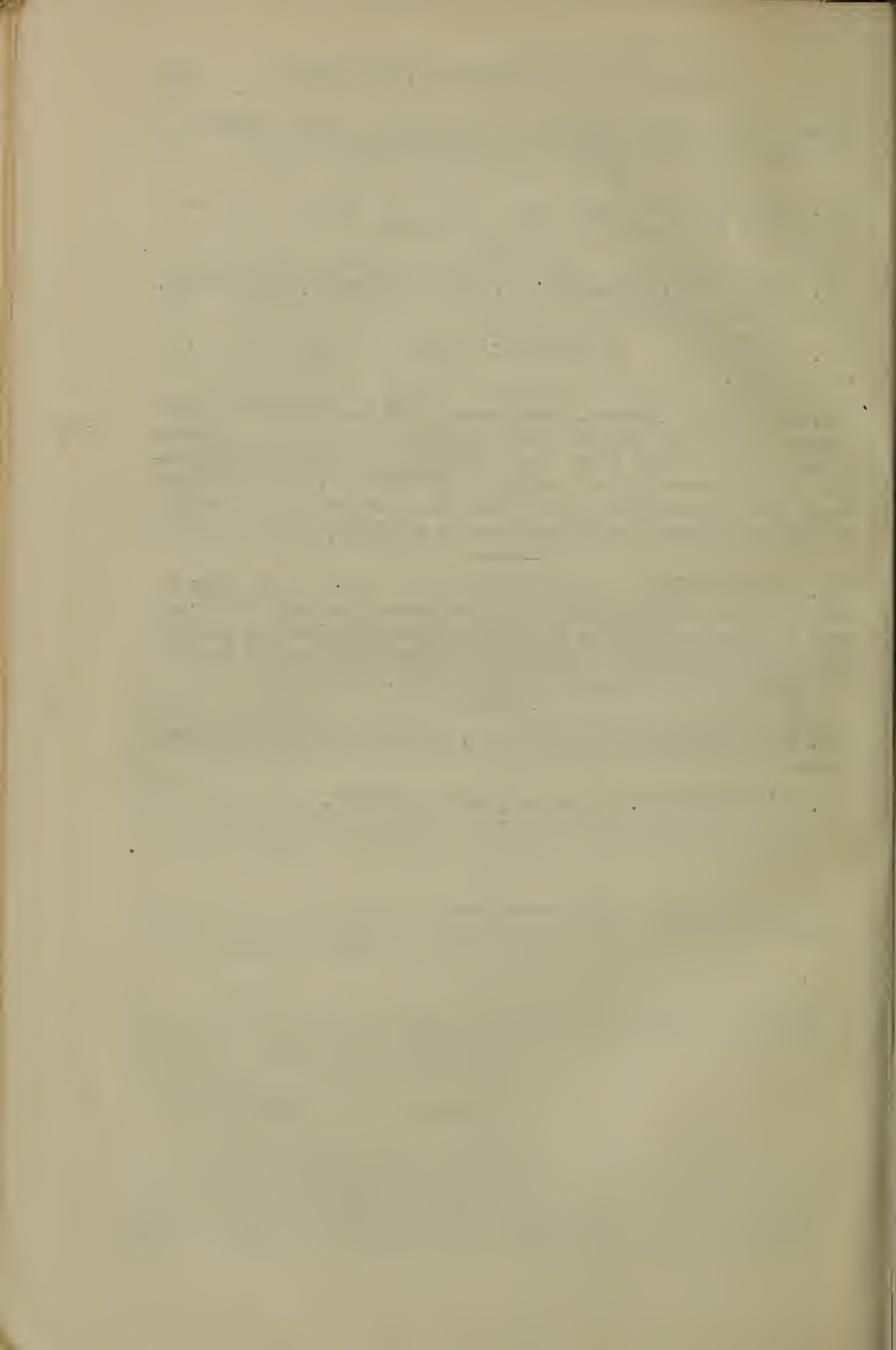
ST. THOMAS of Villanueva: Healing a lame man at the church-door.

ST. URSULA: Princess. Her journey with her bridegroom from Cologne to Rome. On her way home from Rome she converts 11 000 virgins within three years. When, in Cologne, St. Ursula and her maidens would not submit to the wishes of the Prefect, they were killed with arrows; their bones are preserved in St. Ursula's Church of Cologne. Arrow and banner of victory.

ST. VERONICA: She wipes our Lord's brow on his way to Mount Calvary, His face leaving an impress on the cloth. This was sent to Rome to heal the Emperor Tiberius of a horrible disease. She suffered martyrdom during Nero's reign. Represented holding the napkin with the image of Christ's face.

ST. WILLIBALD: Bishop's robes. Represented holding an open book.

ST. ZACHARIAS: Father of John the Baptist.



ALPHABETICAL

TABLE of the NAMES of the ARTISTS

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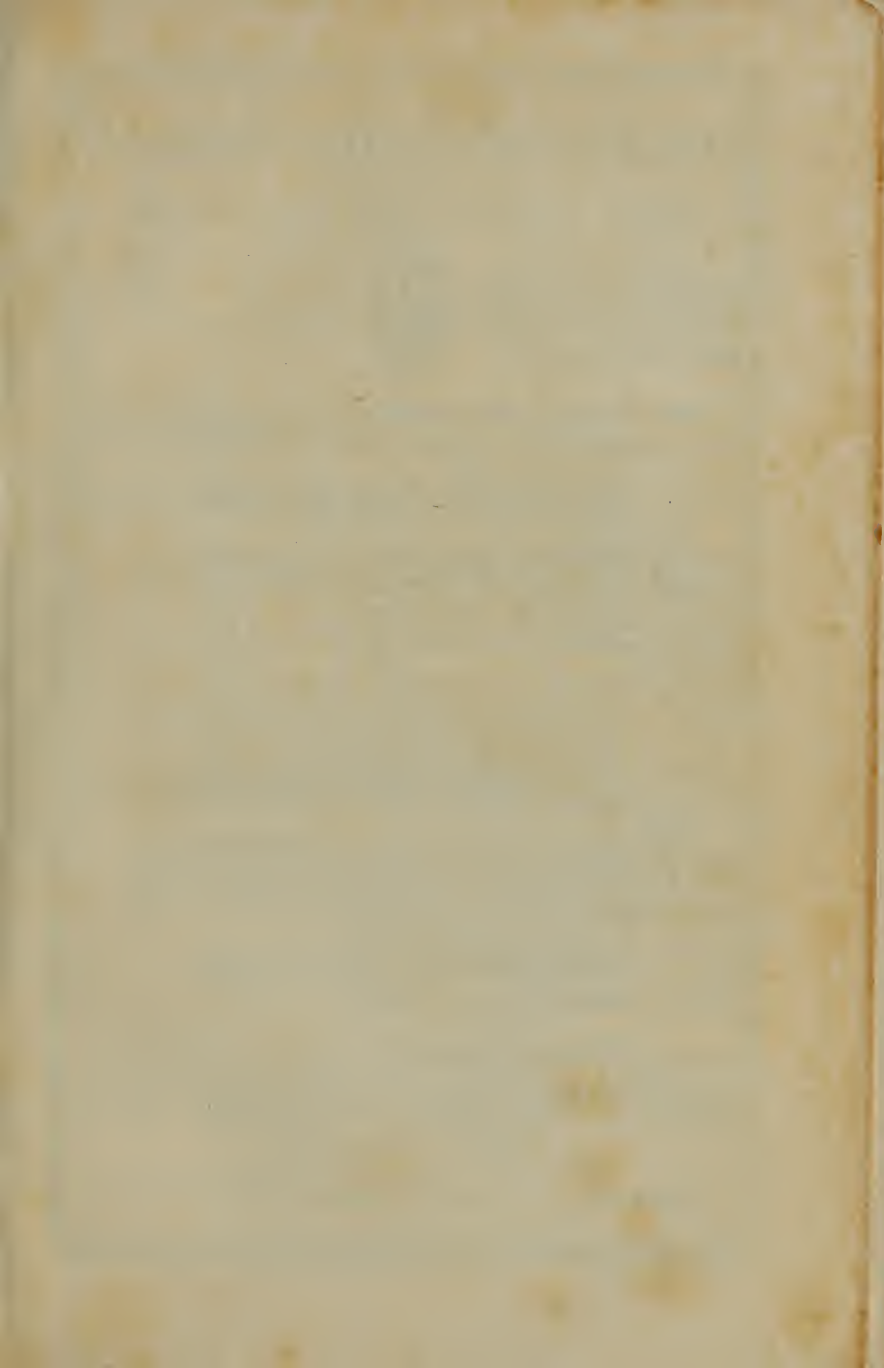
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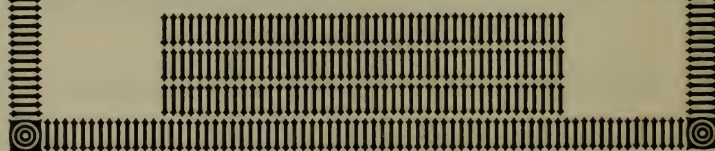
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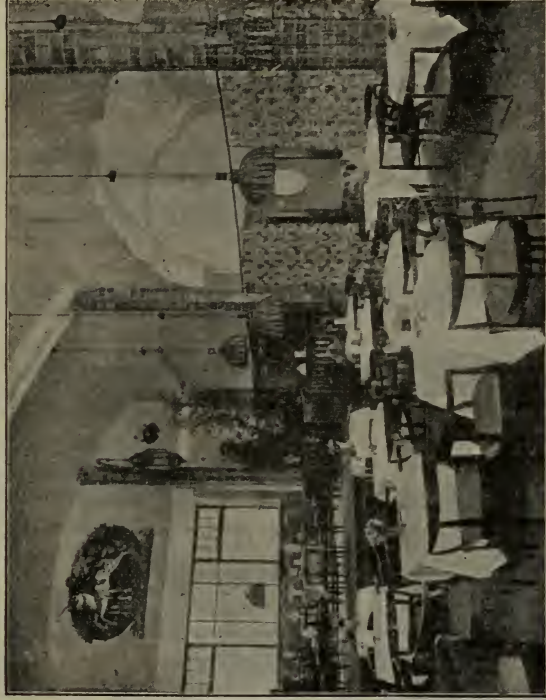


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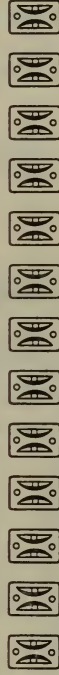
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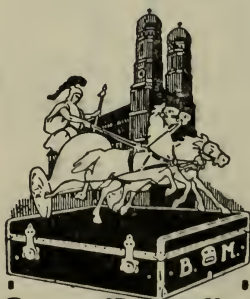
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